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A Contest for Latin-America Composers

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Claudio Arrau

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MAY 1, 1945
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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK — MAY 1, 1945 — No. 3111

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Joining Hands Across the Border

Musical Courier's annual Inter-American Issue, devoted to closer musical relations between North and Latin America, in addition to the usual surveys of conditions in the music world of the southern hemisphere, features this year the announcement of a prize contest for Latin American composers. Details of this competition for a piano work are announced on page 5.

The gains in understanding between the United States and its southern neighbors have been, in most cases, greatly marked in recent years. The interchange of music and artists has grown, and prospects are that, with further development of postwar transportation, a great new era will be opened for the musicians of North and South America, who will "commute" with much greater ease and frequency. North American methods in the promoting of concerts are now being introduced into some of the Latin countries.

The contest for a piano work, the prize for which is being generously given by Dr. Roberto Marinho, publisher of O Globo of Rio de Janeiro, is an earnest of the interest taken in the North American public by composers and other artists from below the Equator. Our compliments to O Globo for its friendly and valuable gesture, and the assurance that we shall extend full cooperation in the successful furtherance of the contest.

• • •

What Is a Symphony?

Throughout its history, the symphony has been changing so greatly in form and content that it is difficult these days to confine it to any specific definition or characterization.

Strictly speaking, a symphony is an orchestral composition in sonata form, but musical literature is filled with symphonies answering only in part, or not at all, to that requirement.

The earliest symphonists were finical in their adherence to the classical sonata form, but many of their successors have departed from it freely. Scherzos took the place of minuets, funeral marches, variations, waltzes, solo singing and vocal choruses crept in, the traditional three or four sections with pauses between, often boiled down to one connected movement, and the coming of the "program" concept added entirely new character and meaning to the idea of what constitutes a symphony.

Stamitz, Dittersdorf, Haydn, Mozart and other ancients set the original nature of symphony, but what similarity has it to Goldmark's Rustic Wedding, Berlioz' Fantastique, Liszt's Faust, Beethoven's Choral, and many of the radically informal symphonies by today's moderns in Germany, Russia, France, England and America?

No longer do the old strict rules of symphonic form and construction exercise domination. A new symphony without contrasting themes and movements, conventional form and development, and related associations of tonality, nevertheless may win critical approval and public acceptance, so long as the music is original, or stimulative, or exciting, or moving, or compellingly orchestrated.

We have deviated as far from the spirit of earlier symphonies as we have from that of the earlier sonatas. Tchaikovsky's symphonies and Chopin's sonatas are often called suites, yet they are no further removed from antique models than Hindemith's Mathis Symphony and the recent sonata scores of Prokofieff and Shostakovich.

The whole question is academic. Some of Chopin's scherzi and Brahms' capriccios, both frequently packed with tragedy, bear no relation to the original sportive meaning of those titles, but they are great music. That, after all, is the ultimate test.

MONTEUX FETED ON TENTH ANNIVERSARY

as conductor of the San Francisco Symphony Orchestra. The noted French leader was guest of honor at a banquet given for him by the board of governors of the San Francisco Musical Association, which sponsors the orchestra. Above, the conductor congratulates Dusolina Giannini, for her singing of Kundry in two recent concert performances of Parsifal which he conducted. Others heard were Douglas Beattie, baritone, left, and Frederick Jagel, Metropolitan Opera tenor.

• • •

After War, What?

Much is being written concerning what will happen in the United States to music and musicians after the war ends.

The chief changes will probably not be radical, for the past several years have brought no serious detriment to regular musical activities except for the ban on piano manufacture, some curtailment of touring, and, of course, the induction of many professional artists and students. Despite those handicaps, opera and concert performances on stages and over the air, as well as teaching, composing and music publishing, have functioned nearly normally. This is not surprising when one considers that even England, Germany, France and other European countries having actual physical contact with war, maintained active musical life except during invasions by enemy armies.

America may look forward, however, to one great improvement — the potentially larger audiences we are certain to have when our forces return from abroad. Every report on the subject that has come from overseas indicates a wide interest in good music on the part of men and women to whom it had previously been practically unfamiliar. Thanks to USO, phonograph discs, radio, solo performers in the ranks, and orchestral units at the camps, as well as opera in Italy and France, legions of service listeners now know that jazz, jive and swing do not comprise all the worthwhile music.

Another encouraging fact for America is that a large number of the most important musicians in the world have emigrated here, many of them intending to remain as citizens. It is a good guess that this part of the globe, already the musical hub of the universe, will retain that distinction after the war.

VARIATIONS: By Leonard Liebling

I am writing from sun-drenched, zephyr-swept, palm-fringed Miami Beach, where my sinus and bronchial troubles now seem only a distant memory. This Edenic spot is not only the world's most lovely resort (may California have mercy on my soul!) but also its most successful outdoor sanitarium. Thousands of Army and Navy patients are able to offer enthusiastic endorsement of that belief.

We visitors spend our time here sun and sea bathing, watching cocoanuts and papayas ripen almost at the edge of the ocean (an ocean marvelously tinted in shades of blue, green, yellow, grey) and chortling maliciously when we read of the chilling temperatures in the Northern climes.

Miami Beach has developed marvelously since my previous visit three years ago. New streets, new houses, new hotels, with constant beautifying of the lagoons, parks, roads. There is a real estate boom; every second visitor seems to be looking for a self-owned home here as a Winter *pied-à-terre*. They know that a great boom is due when the war ends, and the Government gives up the hotels it still occupies for housing and hospitalization of the fighting forces.

The Roney-Plaza Hotel, where I live, is in private hands, having been purchased recently by J. Meyer Schine, of Gloversville, N. Y., owner of a huge string of film-theatres in New York State. Mr. Schine spent about $1,300,000 in renovating the Roney, and it may be said justifiably that it is now the most picturesque and luxurious seaside hostelry in America, and perhaps in the world. Urbane, handsome James J. Carroll, this country's leading resort-hotel manager, is in charge, which means diplomacy, service, entertainment and cuisine of the first class. There has not been a vacant room all season, even at luxury prices, and so many reservations continue that it has been decided to keep the hotel open all the year round. The prices will be reduced for the Summer—and I have to go home in a few days!

• • •

Musically, Miami and Miami Beach are doing better than ever before. The University of Miami at Coral Gables, a few miles away, has a well-equipped conservatory with excellent teachers and a full-sized symphony orchestra and chorus. There is an Opera Guild which gives several performances annually. New York's Civic Concert Course plays to sold-out houses, and private managers also import famous recital artists. Elman, Iturbi, Huberman, Horowitz made appearances this Winter. There is a movement to build an imposing auditorium as a memorial to the late Arnold Volpe, founder and conductor of the University of Miami Symphony Orchestra (and of the Stadium Concerts in New York). The present leading concert-hall is in the Senior High School at Miami proper, and has both architectural beauty and exceptionally fine acoustics.

Mrs. Marie Volpe is a prime mover in much of the musical activity, and not only functions successfully as an impresario, but also runs a weekly radio program (Station KWAT) on which I had the honor of being interviewed not long ago.

Bertha Foster is another industrious and stimulative local force. As Musical Courier readers know, she conceived the idea of founding here The Musicians Club of America, which for the modest membership fee of $5 per annum, will offer opportunity for vacations at nominal cost and extend a permanent free home to aged, indigent musicians. Miss Foster has secured the grant of a large tract of fine land for the erection of the projected buildings, to include a main building with dining room, separate villas for practise and study, a recital hall, recreation room, etc. Prominent Miamians are interested in the enterprise, whose furtherance is of course somewhat halted during the war period. It is a splendid thing, this national Musicians' Club, and I urgently request every member of our profession to subscribe, especially as the finances of the organization are in the hands of representative business men here. Miss Foster, pianist and organist, was formerly head of the music branch at the University, but resigned to have more time for devotion to her Club dream. Merely to remain active musically, she undertook to be organist and choir leader at a small chapel with a congregation of 60. That was two seasons since. Today the congregation numbers 600. I am wondering whether in her case, the words of poet Pope do not apply:

"Some persons to the church repair,
Not for the doctrine, but the music there."

• • •

Dr. Arthur Di Filippi, voice factotum at the University, is also the inspirational head of the Miami Opera Guild, which has been doing outstanding work for the past few years, with performances of Pagliacci, Carmen, Trovatore, etc. There is a large subscription list, sustaining members and donors swell the needed funds, and the city contributes $1,000 each season. The lesser roles and large chorus are filled by local talent, and the principal parts go to experienced artists from the North. Di Filippi has a full teaching schedule in addition to keeping up his recital work. His latest concert was given at El Mirasol, the home of Mrs. Edward T. Stotesbury in Palm Beach, for the benefit of a local church. I had a long talk with Dr. Di Filippi and was much impressed with his enthusiastic vision to extend the Guild throughout Florida, for performances in all its leading cities.

The Civic course will offer Kreisler here next season, and he is to receive $4,000, the largest fee ever paid a recital artist in Miami. Mr. and Mrs. O. O. Bottorff, of Civic, visitors at the Beach last month, were entertained at many homes.

The Gordon String Quartet, scheduled for two appearances several weeks ago, had to cancel the concerts because they could not get plane or train reservations from New York.

Horowitz, announced for a recital on April 13, was so painfully affected by the death of President Roosevelt that he postponed his concert for three days, and spent the interim in seclusion at the Roney-Plaza.

Modeste Alloo is conductor of the University of Miami Symphony Orchestra, and on April 15 he led a performance of Handel's The Messiah, sung by the University Chorus of 200 voices, and Edith Fletcher Jameson, soprano; Barbara Crume, contralto; Frank Mellor, tenor, and Raymond Hunter, baritone. Lina Coen, formerly well known in New York, and now resident here, had done the coaching for the chorus, and they sang with rhythmic precision, vim and commendable tone quality. Alloo handled his orchestra (made up of students and a sprinkling of professionals) admirably, and kept the entire ensemble in musicianly command. I would have liked to hear Alloo and his orchestra in a purely symphonic program. After the concert, Dr. Bowman F. Ashe and Mrs. Ashe, gave an al fresco reception and supper at their hospitable home, for the soloists, some of the chorus and a number of other guests, where I renewed acquaintance with Henry Gregor, the pianist, and his musical wife, the violinist. Dr. Ashe is an ardent music lover, and takes warm interest in the art, both at the University and elsewhere.

Dr. Filippi is to lead a massed choir of 1,000 voices on May 12, at the Orange Bowl (famous football stadium) at the Youth for Christ rally. • • •

At a tea given by Mrs. Volpe, April 12, one of the guests arriving in a car dashed in and said while he was parking, his radio had just announced the death of President Roosevelt. We were all sceptical and the hostess turned on her own radio. The dread news was repeated, and I have seldom seen a roomful of people so shocked. The spirit left the party, and it soon broke up.

• • •

President Truman, it is pleasant to know, is musical. He plays the piano, and Chopin is said to be his favorite composer.

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Mana-Zucca is as busy as ever with her pen, and a sheaf of new works awaits early publication. Some of us were with her and husband Irwin Cassell at the Little Palm Club, when the orchestra struck up I Love Life, and the audience applauded until the composer bowed. Nearly one million copies of the work have been published. Mana will leave for New York shortly, for a six month's stay. • • •

I heard Christine Johnson sing Erda in Götterdämmerung at the Metropolitan last Winter. Do my old eyes deceive me, or did I read in a newspaper here that she now is appearing in a musical play called Carousel and singing a song called June Is Bustin' Out All Over? • • •

At the April 6 concert of the San Francisco Orchestra, the first number was Mozart's Prague Symphony, followed by Schoenberg's Chamber Symphony No. 2. Organist George Nyklicek reports that a woman arriving just after the start of the concert, and standing next to him in the aisle, looked over her program, and asked: "Pardon me, young man, but are they playing the first or the second number?" Mr. Nyklicek adds: "Figure that one out, if you can."

• • •

In our April 15 issue I wrote that some German and Austrian musical refugees now in America would hurriedly return to their homes when the war is over. I am glad to say that a number of protests reached me from discerning ones who have no such intention.

• • •

M.B.H. asks: "When a pair of performers do a perfect job of chamber music, is it not 'Two arts that beat as one'?"

• • •

"Botch on the Rhine" is the way it might be sung in future.

• • •

Bonn, Nuremberg, Bayreuth, Zwickau, Weimar, Eisenach, now occupied by Allied armies. Beethoven, Hans Sachs, Wagner, Schumann, Liszt and Bach, please write.

• • •

Here today, and gone tomorrow is the saying. But not in Miami Beach, unless you have transportation.

ANNOUNCING MUSICAL COURIER'S CONTEST FOR LATIN AMERICAN COMPOSERS

The Musical Courier announces a contest for the best short piano composition by a citizen of one of the Latin American countries. The contest closes on October 1, 1945. The winning work will be published by Edward B. Marks Music Corporation, of New York. The usual royalties will also be paid to the composer.

Dr. Roberto Marinho, publisher of O Globo, leading newspaper of Rio de Janeiro, Brazil, the first periodical to announce the contest in that country, has offered a prize of $100.00 for the winning piece. That publication will also arrange a premiere broadcast of the composition through its own radio system.

As judges, the Musical Courier has secured the services of the following well-known figures in music:

Dr. Howard Hanson, composer, and Director of the Eastman School of Music, of the University of Rochester, N. Y.

Ernest La Prade, Program Consultant of the National Broadcasting Company.

Dr. Felix Guenther, composer, and Editorial Director of the Edward B. Marks Music Corporation.

Leonard Liebling, Editor-in-Chief of the Musical Courier.

The composition should not be in concerto, sonata or variations form. The music should be of a kind well adapted to radio use and likely to make an attractive phonograph record. Folk coloring of the composer's country is desirable, but not absolutely essential.

All scores should be enclosed in a sealed package or envelope, marked with a nom de plume. Another sealed envelope marked with the nom de plume and containing the composer's name and address should accompany it. Desirable also are biographical facts concerning the composer, to be submitted in the latter envelope, which will not, of course, be opened until the winner is chosen.

Scores should be addressed to Latin American Contest Editor, Musical Courier, 119 West 57th Street, New York 19, New York. It is desirable that they be insured in case of loss in transit. This publication will not assume responsibility for any lost MS. Since wartime transportation is often slow, it would be well to mail them at least a month before expiration of the contest. The announcement of the winning composition will be made as soon as is practicable after October 1, 1945, on which date all of the manuscripts submitted must have reached this office.

LA REVISTA "MUSICAL COURIER" ANUNCIA UN CONCURSO PARA COMPOSITORES LATINOAMERICANOS

La Revista "Musical Courier" anuncia un concurso para escoger la mejor composición corta para piano de un compositor nativo de un país latinoamericano. El concurso expira el lro de Octubre de 1945. La obra ganadora será publicada por Edward B. Marks Music Corp. de New York. El compositor conservará los derechos de autor.

El Dr. Roberto Mariño, proprietario del periódico "O Globo", uno de los más autorizados periódicos de Rio de Janeiro, Brazil, ofrece un premio de $100.00 para la pieza ganadora del concurso. Esta misma publicación patrocinará la primera radio-difusión de la dicha composición en su cadena de estaciones radiales.

La revista "Musical Courier" ha obtenido los services de las siguientes personalidades del mundo musical, para que sirvan de jueces en este concurso:

El Dr. Howard Hanson, compositor y Director de la "Eastman School of Music" de la Universidad de Rochester, New York.

El Sr. Ernest La Prade, Experto Musical de la N. B. C.

El Dr. Felix Guenther, Director Editorial de la Edward B. Marks Music Corp.

El Sr. Leonard Liebling, Jefe Editor de la revista "Musical Courier."

La composición no tiene que ser en forma de concierto, sonata o variación. La música debe ser adaptable para el uso de la radio y facilmente adaptable para record fonográfico. Es preferible, aunque no esencial, que la música tenga un colorido folklórico local del país nativo del autor.

Envíese los manuscritos en un sobre cerrado, marcado con un seudónimo. En otro sobre, también cerrado, y también marcado con el seudónimo, insértese el nombre del compositor y su dirección. En el segundo sobre, inclúyase datos biográficos del compositor. Nótese que el segundo sobre no se abrirá, hasta cuando el concurso haya terminado.

Los manuscritos deben dirigirse a "Latin American Contest Editor", Musical Courier, 119 West 57th Street, New York 19, New York. Para evitar pérdidas, asegúrese el envío. Por razón de dificultades de transporte, se aconseja hacer el envío de las composiciones a lo menos con un mes de anticipo. Se hará el anuncio de la pieza ganadora inmediatamente después de el lro de Octubre de 1945, fecha en la cual en concurso habrá expirado.

U. S. CONDUCTOR LEAVES ON LATIN AMERICAN TOUR. Two attachés of the Mexican Embassy, FAUSTO MADRID (left) and D. M. RODRIGUEZ de SAN MIGUEL, wish HANS KINDLER (center), Conductor of the National Symphony Orchestra, bon voyage as Dr. Kindler leaves Washington's Union Station for guest conducting assignments in Mexico City. Dr. Kindler was chosen to conduct a number of concerts under the auspices of the National University of Mexico, and to direct the Music Festival of Cartagena, Colombia. He will return to this country in June to conduct summer concerts by the National Symphony at the Potomac Water Gate.

MEXICO, LAND OF DROUGHT OR MELODIC FLOODTIDE

By VERNA CARLETON MILLAN

MEXICO CITY.—The 1944-45 winter season will probably go on record as one of the dullest in history, with literally weeks between each recital. We can only repeat the plea, so often reiterated in these pages, that artists touring the United States as far south as Texas include Mexico City as part of their itinerary whenever possible. We have had to wait until the summer lull in North America permits most artists even to consider a Mexican trip, with the result that our winter seasons are veritable deserts while the summer schedules are so overcrowded that each individual artist does not get the attention and publicity he deserves.

Of course, the question will immediately arise: Why is Mexico so completely dependent upon foreign talent? What happens to the native organizations? Musicians in Mexico have all had a precarious existence, and never more so than at present. We lack completely that type of far-sighted philanthropist willing to sponsor symphony orchestras or chamber music festivals. Here, but for a few rare exceptions, music must look to governmental support, in one form or another, with all the complications and hindrances of bureaucratic red tape.

Even then, this type of assistance is usually given to Mexican artists after they have been recognized and honored in other countries. The old adage about prophets is particularly applicable to Mexican artists, who have found out from bitter experience, that the public is singularly indifferent to anyone who has not yet won laurels abroad.

As a result, most of our concert artists must earn their living as best they can by teaching pupils, and a great amount of talent is ruined by poverty and lack of early recognition. The only remedy to this situation, as far as we can see, is a widespread musical education that, in the course of years, will create a genuine demand for music. Although concerts are well attended at present, most of the audience is drawn by the halo woven about some illustrious name, rather than from a real desire to hear good music.

Roth Quartet Cycle

The most important event so far on the 1945 calender has been a cycle of concerts given by the reorganized Roth Quartet under the auspices of the Society Pro-Arte. The Quartet, now composed of Feri Roth, Josef Smilovits, Sandor Roth and Imre Hartman, showed sheer perfection in these initial concerts. The programs featured Haydn, Mozart, Beethoven, Debussy, Cesar Franck, Brahms and others.

It would be difficult to single out any one concert above the others. On the contrary, this cycle of the Roth Quartet was unusual for the absolute poise, the purity and warmth that distinguished each note—from first to last maintaining a mood of rapt beauty that was never broken.

The Ballet of Mexico closed its spring season in March at the Palace of Fine Arts. The Ballet, under the direction of Nelly and Gloria Campobello, was sponsored by the Department of Education. It is impossible for this reviewer to give any first hand impression, as press tickets were not issued.

Plans for Opera

Ernesto de Quesada, in New York at the moment this was written, has announced that the Daniels Concerts is now undergoing a complete transformation. He plans to bring many new artists to Mexico during the coming year. In addition, he has signed up several well known stars for the summer season of the National Opera of Mexico, which begins in June. It has been announced

(*Please turn to page 9*)

BRAZIL'S RICH TONAL TRADITIONS

By CEIÇÃO DE BARROS BARRETO

RIO DE JANEIRO.—As in other countries, the earlier music of Brazil is found among its native tribes in a very elementary degree. However, Jean de Léry, writer of the sixteenth century, says in his book, Histoire d'un voyage fait en la terre du Brésil: *"Il y eut une telle melodie qu'attendu qu'ils ne savent que c'est de l'art de musique, ceux qui ne les on ouys ne croiroyent jamais qu'ils s'accordassent si bien"* . . .

More recent researches made on this subject by Roquette Pinto and Luciano Gallet confirm the existence of the same type of music, based on the quarter tone scale in a very limited extension, sometimes sung in a contrapuntal way. This kind of music is still found among the natives in the hinterland of Brazil and does not seem to have had great influence in the musical growth of this country. The Catholic music brought by the missionaries in colonial times prevailed over the native idiom.

The Negroes who were brought to Brazil did not create a typical music, as they did in the United States with spirituals and jazz, which later had such importance in American and European music. The primitive African rhythm is still found in some popular tunes, but the popular music itself is more characteristic of the blending of several races with rather more of the mulatto temperament than that of the Negro.

As to serious music in Brazil, it was moulded on the European model, even when written by mulattos or Negroes. Musical development in this country proceeded through the direct influence of the music brought from Europe by settlers and educators and sought in that continent by our musicians.

Moreover, the influence of a different milieu, and probably the new trends of musical nationalism in other countries, such as Russia, Spain, Norway, etc., awoke in our composers the desire for a more genuine music, which should express better our land, people and feelings.

Musical Education in Brazil

The Jesuits were the first to start musical education in Brazil, with the teaching of singing and of instruments such as violin, flute, harpsichord and organ. They founded music schools in Pernambuco in 1551, in Bahia in 1554, Maranhão 1614, Rio 1739 and São Paulo in 1777. These schools where also theory, harmony and composition were taught, aimed to catechise the native tribes and to provide music for the religious services. It is said that from one of those schools later came our first notable composer, José Mauricio Nunes Garcia (1767-1830).

After 1816 European musicians came to Brazil, some as visitors, others staying in the country and devoting themselves to music teaching.

In 1841 there was founded by Dom Pedro II, at the suggestion of the Brazilian composer and teacher Francisco Manuel da Silva, the Conservatory of Music, later called Institute of Music and now the National School of Music of the Brazilian University.

In 1857, Don José Amat, a Spaniard, founded the Imperial Academy of Music and National Opera, which was the first essay of a national opera school, but it lasted only till 1865.

Later several conservatories and schools of music were created in many of the States of Brazil, and private music teaching always existed. However, in the primary and secondary public schools there was not given to music education the same importance as to the other school subjects. Music participated often in school life, particularly in solemnities, but was not integrated in the school curriculum. Since 1915 and also in 1917, 1921 and 1925 in São Paulo, new educational laws have emphasized music in public schools. In 1930 in Pernambuco, as well as in Bahia in 1937, in Rio Grande do Sul in 1940, and in Rio from 1931 to 1935, new methods of teaching music were tried in public schools, but incessant modifications in the educational laws of the country did not allow the continuation of the work.

GOOD NEIGHBORS.
Henry Nosco, conductor of NBC's Thursday evening feature Music of the New World, before a recent broadcast greets Isaac Feldman, Brazilian violinist and concertmaster of the Sociedad de Concertos Sinfonicos, oldest symphonic organization in Rio.

WITH "SUGAR LOAF" MOUNTAIN IN THE BACKGROUND.
Erich Kleiber, conductor of a special series with the Brazil Symphony Orchestra, and Mrs. Kleiber, are guests of Musical Courier's representatives in Rio de Janeiro, William Urai, left, and Ceição de Barros Barreto, right.

The period between 1931 and 1935 was marked by the creation of the University of Brazil, the University of Federal District and the Teachers College, where the experiments in new procedures of music education were being undertaken. Now there are four federal schools of music: the National School of Music of the University of Brazil, the Musical and Dramatic Conservatory and the Institute St. Marcelina in São Paulo, and the Musical Institute of Bahia. Recently there was created the National Conservatory of Canto Orfeonico, in Rio.

Opera Theatres

The first theatre for musical plays was founded in Brazil by Anchieta, in 1555 in Rio, and was named St. Laurence Theatre. In the seventeenth and eighteenth centuries several theatres were built in Rio, São Paulo, Recife and Belem, called "Houses of Opera." In 1810 there came for the first time to Brazil an Italian opera company to open the St. John Theatre in Rio. This theatre was rebuilt during the reign of Dom Pedro I and renamed Imperial Theatre Dom Pedro I. In 1865, in the time of Pedro II, there were several theatres, but the most important was the Pedro II Theatre, later called Lyric Theatre, which was demolished when the Municipal Theatre was built in 1910.

Now there are the Municipal Theatre of Rio, the Municipal Theatre of São Paulo, the St. Izabel in Recife, and the St. Peter Theatre in Porto-Alegre. Usually the opera season is performed by Italian opera companies, including French, German, and now American casts. There is not a national opera company in Brazil, despite the various essays to organize one. However, great singers and famous orchestras have performed in Brazil and many of the most important works of this kind have been heard there. More than fifty Brazilian composers have written 125 operas, but from these only 40 have been launched in Brazil, and six in Italy and Buenos Aires.

Orchestral Programs

Symphonic orchestras and chamber music groups have been many times organized in Brazil, but usually they do not last long. The Society of Symphonic Concerts founded by the late Francisco Braga and conducted by him during twenty years did much for the knowledge of symphonic works in Rio.

Now there are as permanent orchestras in the country: the Municipal Theatre Orchestra, the Brazilian Symphonic Orchestra, in Rio, the Municipal Theatre Orchestra in São Paulo, and the recently organized orchestras in Minas, Recife, Porto-Alegre and Florianopolis.

Music and Record Libraries

Very few public music libraries exist in Brazil. The most important are the National School of Music Library, the Recorded Music Library of the Federal District, both in Rio, the Recorded Music Library of the Cultural Department of São Paulo, and the Music Library of the Dramatic and Musical Conservatory, also in São Paulo.

There are some private libraries, among them that of Abraão Carvalho in Rio, and that of the late Mario de Andrade in São Paulo.

Music Associations and Clubs

According to the Brazilian writer Renato de Almeida (Historia da Musica Brasileira), musical societies and clubs in Brazil date from 1822. The most important in those times were the Sociedade Beneficente de Musica, founded by Francisco Manuel da Silva in 1833, the Philharmonic Society, the Fileuterpe Society, all in Rio, the Sociedade Harmonica-Teatral in Pernambuco, the Sociedade Porto-Alegrense in Rio Grande do Sul, and the Society of Classic Concerts, founded by the Cuban violinist Jose White in Rio.

Since then numerous societies and clubs have been founded in the country, among which are the Mozart, Haydn, Rossini, Schubert, Beethoven, Carlos Gomes, Societé Chorale Française, and other groups. Many of these societies and clubs disappeared and new ones were created.

At the present time the better known are: Sociedade Cultura Artistica in Rio, São Paulo and Recife, the Centro Artistico Musical, the Associação Matilde Bailly, the Group Musica Viva in Rio, the Associação Rio Grandense de Musica in Porto-Alegre.

Some Brazilian Musicians

We shall not refer in detail to Brazilian composers and virtuosi, for much has been already said and written about them. However, we should like to mention some of the leading musicians, living and dead, such as Carlos Gomes, Alexandre Levy, Alberto Nepomuceno, Francisco Braga, Luciano Gallet, Villa-Lobos, Francisco Mignone, Lorenzo Fernandez, Camargo Guarnieri, Claudio Santoro, composers; Francisco Braga, Francisco Mignone, Francisco Chiaffitelli, Burle Marx, conductors; Guiomar Novaes, Magdalena Tagliaferro, Bidu Sayão, virtuosi, all these in serious music.

In popular music we may mention Xixto Baía, Domingos Mussurunga, Chiquinha Gonzaga, Ernesto Nazareth, Noei Rosa, João Pernambuco, Catulo Cearense, Ary Barroso, Olga Praguer Coelho, Elsie Houston and Carmen Miranda.

In this brief synthesis on music in Brazil we may see that the musical development in this country came slowly, with periods of great enthusiasm, as in the government of Pedro II and in the time of the Republic, but sometimes it suffered periods of great depression. Music reflects much of the economic, political and social life of the country, and it is directly influenced by these circumstances acting in its growth and production.

Radio, record, and television surely will be the best collaborators in the musical education of the near future in Brazil, and the cultural interchange between the countries will bring also a better understanding of music and of the people.

VILLA-LOBOS: AMBASSADOR OF MUSIC

The Human Side of a Composer Who Has Produced 1400 Works

By HENRI LEISER

HENRI LEISER

One day in December of last year, a teletype from Hollywood announced Heitor Villa-Lobos' presence in the motion picture metropolis. Only three days later, I anxiously waited at Grand Central Station in New York for the arrival of the Brazilian composer and his charming blonde wife.

Our first greetings were exchanged in Spanish, but as soon as he found that I was a Frenchman, he introduced himself as a "compatriot" and spoke French almost fluently. "I am an old Parisian," he told me, "who lived in Paris for years and your great statesman, Herriot, made me an honorary citizen."

He keeps a deep admiration for France, the first country, 25 years ago, to discover his genius.

Quick Academic Honors

Villa-Lobos was thrilled with his first reception in Hollywood, where upon his arrival at the airport—without knowing what was happening to him—he was immediately rushed into a car, preceded and followed by a police escort. With sirens screaming all the way, they sped to the University of Los Angeles. "Five minutes later," he said laughingly, "before I was able to utter one word, I was already a Doctor of the Alma Mater. I knew the Americans were fast, but this surpassed all my expectations!"

I heard a great number of stories from him about various artistic comrades. The most important one, perhaps, is the "discovery" of him by Artur Rubinstein. Back in 1919, it seems, Villa-Lobos was playing the cello in an orchestra which entertained in the lobby of a motion picture house in Rio de Janeiro. Rubinstein, attracted by the unique type of music, stopped and asked for the composer. After a short chat, he invited him to come to his hotel and play more of it. When the pianist repeated his request, in a phone conversation, he took the orchestra along for an unabridged performance.

"Rubinstein not only liked the music, but graciously gave me the first sum of money to print my works. Later, in Paris, he introduced me to his French publisher, Eschig. Can you imagine the noted pianist doing the most magnificent agent's job by sitting at the piano a whole afternoon playing my music? And I got the most superb contract due to his faith in me."

Villa-Lobos expressed his gratitude by artistically portraying Rubinstein's personality in a piano work, the Rudepoêma, which some years later he transformed into a symphonic composition. The two artists chatted like boys, on the pianist's birthday here in New York, exchanging mutual recollections and planning new activities together.

A Koussevitzky Anecdote

His personal and artistic admiration for his friend Koussevitzky is almost unbounded. At his last European meeting with the conductor, he had intended to offer his new symphonic work, Choros No. 12, to Koussevitzky for a presentation in Paris. But destiny did not bring them together for the next 19 years. Knowing Villa-Lobos' character very well, I was not surprised, at their recent New York meeting, to see him hand Koussevitzky the same score—as yet unplayed—with the words: "*Eh, voila, l'oeuvre reservé pour vous!*" He said this very calmly and as though no time had elapsed. I noticed how deeply moved Koussevitzky was by this simple gesture, and he responded in the most superb way by offering the baton for the Boston presentation of the work to the composer himself. The days he spent with Dr. Koussevitzky in Boston when conducting "the world's best orchestra"—as he repeated over and over were the most valuable remembrances which he took home from the United States.

The first to present Villa-Lobos' works in this country was Leopold Stokowski, whom he went to visit immediately after his arrival in New York, to express his thanks personally. He addressed Stokowski's orchestra at his first rehearsal in the City Center and again paid tribute to that conductor. Villa-Lobos derived great satisfaction from the full-hearted cooperation which Stokowski gave him—not missing a single rehearsal. It is very typical that he immediately visualized Stokowski's appearances in Rio.

"How happy I would be," I heard him say repeatedly to Olin Downes, "to have more of my friends visit my homeland—these numerous people of talent and knowledge you have in the United States." Is it surprising that the first one he earnestly invited was Olin Downes himself, with whom he felt a profound professional bond of musical knowledge?

I remember the grateful way in which he spoke of C. Merwin Travis, the head of the Motion Picture Society for the Americas in Hollywood, and of James Fassett, of C. B. S., both of whom had a great understanding of his personality and art, and facilitated his entrance to professional activities, in Hollywood and New York; also, of course, of his publishers and William Morris, Jr., his manager, in whom he found not only America's "doorman to musical fame," but—what he considered much more important—a sincere personal friend for the rest of his life.

Sees Cultures Linking Nations

On our trip back from Washington as guests of the State Department, after conversations with Dr. Rau and Charles Seeger—helpful crusaders from the Pan-American Union— Villa-Lobos visioned the close bond growing between cultures and nations. "With men like Archibald MacLeish and Nelson Rockefeller as guides, what tremendous prospects there are for further American cultural life!" he exclaimed. He was infinitely touch by the encouragement he had received from these new heads of the cultural section of the State Department. In our conversations, they had not only given him the deserved recognition but had stressed the importance of the mission which he has to fulfill in our country. He was proud, too, of their official invitation to return for a nation-wide tour next season.

He explains his position as that of a Pan-American yet living up to world-citizenship. This counts particularly in his art. He does not at all deny geographic and ethnographic influences in the creation of his works, but he is personally convinced that compositions should be universal. In order to create, he believes, an artist has to be independent and unhampered by chauvinistic urges. He belongs to the people and to the world, and dislikes any form of artistic venture accessible only to a limited class and caste. When we discussed plans for his activities, he violently stressed his demand for popular prices.

Sincerity in their interpretation of music was the first quality Villa-Lobos always asked from the musicians he conducted. Several times during rehearsals I had to translate his comments and suggestions. He could easily overlook some mistakes in his capacity as a conductor, but since he was the composer at the same time, it would hurt his truthfulness if he did not hear every note in the most perfect form, just as it was written. Despite the fact that he was very strict and untiring in repetitions, he was much liked by the members of the orchestras. They quickly grasped his genius and admired him for his sense of humor.

Plans a "Minute" Symphony

He loved to banter, without hurting anyone's feelings, and had an immediate answer from the bottom of his heart to every question. This is one of the reasons why interviewers and press were magnetized by his personality. When they came into his room and started immediately to fire questions at him, he imitated the functioning of a machine gun with his hands, accompanied by a corresponding sound, and feigned death by collapsing into a chair.

Once a reporter objected to the length of his work, which in his opinion, took too much playing time for Americans. "You probably don't know," he answered, "that I am preparing a new work which will not take much of your time. It is called a Moment Symphony, and designated for Madison Square Garden, with a super-orchestra of several hundred musicians and more than a thousand choral singers. The conductor will appear on the podium, raise his baton with his right hand, his eyes fixed on a watch in his left hand, then turn around to the audience, and the whole symphony is completed!"

Villa-Lobos definitely combines his imaginative powers with acting ability. Whenever a moment arrived where I was slow in my translation, he knew how to make himself understood by gestures or sounds. This talent probably is one of the reasons why children like him tremendously, as evidenced by my own boys, whom he invited innumerable times to play all kinds of games with him. When a reporter asked him whether he had children, he answered, "Of course! I have some millions, because all children of this world are mine." I know from mutual Brazilian friends that he is really considered the godfather of some 100,000 of the Brazilian youth, who are educated according to his special methods.

No Tempermental Composer

Villa-Lobos is very proud of having been officially appointed the Director of Music in the Ministry of Education of Brazil. When I asked the man who has written more than 1,400 works how he was able to combine those activities, he answered in his pleasantly caustic way, "I devote all my time to teaching and the remainder to composing." A better explanation might be that he doesn't require any stimulation for his composing activities. "I don't need any excitement—neither wine nor women—to write," he said with a twinkle in his eye. "I can easily do my work in a bathtub, too." This does not mean at all that he works without inspiration. It only proves that atmosphere and locality are not decisive for his creative function.

He speaks with highest admiration of his father, who guided his first steps into music, but died while he was still a little child. His relationship with his mother, a vital woman in her eighties, according to Villa-Lobos, is almost that of a young boy. She watches all his activities. Although she is a gentle old lady, he is still in awe of her and would not like ever to incur her displeasure. He sent her letters and telegrams and phoned her at Christmas, always very anxious to hear from her, all through his sojourn in the United States. He told me that she was very upset about his taking a plane for his trip and was adamant in her demand to go with him to the airport. "I shall not be surprised," he added, "if she is there when I return."

Many other interesting stories could be told about the private life of this extraordinary man, who "chain-smokes" from morning to night and eats a minimum of four plates of vanilla ice cream daily. It was, however, not my idea to portray a complete picture of the eminent Brazilian in so small a space. I hope that I have fulfilled my intention of writing down various personal impressions of my friend, Heitor Villa-Lobos.

VILLA-LOBOS AND STOKOWSKI examine one of the former's scores. (Photo by Irving Kaufman.)

SOUTH AMERICA: PIANIST'S PARADISE

By CLAUDIO ARRAU

People of Spanish blood are attracted to the piano more than to any other form of music. South Americans worship this instrument. More piano music is heard on the Southern continent than anywhere else in the world. Fully ninety per cent of the recitals are given by pianists.

Native composers devote their energies almost exclusively to this instrument. So do young music students. As for the people at large, they would rather hear Beethoven performed on a broken-down piano, badly out of tune, than listen to a glorious lyric soprano or a fine Stradivarius. This is true at least among the great mass of concertgoers in the Spanish-blooded areas, though perhaps I should exclude one or two of the more cosmopolitan centers, notably Buenos Aires. There the diversified population makes for a more varied taste in music.

ARRAU SCANS HIS ENGAGEMENT PAD.

Fascination of Rhythm

The explanation behind this passion for the piano lies, I think, in its rhythmic qualities. People of Spanish extraction are intensely rhythmic by nature and respond instinctively to the type of music the piano produces.

One can observe an expression of this trait, in concentrated form, almost anywhere in Spain, South America's parent country. There little children, playing on the streets, improvise intricate dances that have the percussive characteristics of piano music. The folksongs possess the same quality,—with emphasis more on rhythm than on melody. The movement of bullfighters are unconsciously dance gestures. So are those of the demonstrative crowds watching in the arena. Even the street beggars have a natural, vigorous grace of motion when they nag pedestrians for alms.

The rhythm that is inherent in the Spanish people has a closer affinity to the piano than to other instruments. That is why one finds Spanish composers seeking expression almost entirely through the piano, as for example Granados and Albeniz.

To a great extent this also holds true among South American composers,—the most noteworthy of whom include Santa Cruz of Chile, Ginastera, Paz and the Castro brothers of Argentina, Juan Lecuna of Venezuela, Carlos Isamitt, Humberto Allende and Rene Amengual of Chile. All of these reveal the characteristic racial attraction to the piano.

Perhaps South American composers, despite their natural bent, would venture more often into other fields for the sake of variety were it not for an economic and practical reason that exists as well. Piano compositions have a better chance of obtaining a hearing on that continent because of the greater abundance of piano recitals.

Modernism Finds Favor

Most of the music being written by present-day South American composers is highly modernistic in style. South American concertgoers like modern music. They are far more receptive to it than those in the United States. When I first came to this country five years ago, I was surprised to discover how little the people here really enjoy the modern idiom, except in a few of the largest cities. In South America one hears far more of it, even in the smallest towns.

I think the explanation lies in the fact that North Americans have a more romantic approach toward music. When they go to concerts, they prefer an atmosphere that they can relax in. Modern music seldom permits this. It pounds the spirit. Sometimes it actually hurts. But it is enormously stimulating.

The extremely modern style which South American composers like to employ is usually richly colored with primitive native rhythms. This is particularly apparent in the music of Carlos Isamitt of Chile, who spent years living with Araucanian Indians, absorbing their music and incorporating it into his compositions. Humberto Allende also made wide use of the latent musical riches of Chile. Santa Cruz draws inspiration from folk music too, though his compositions have a sophisticated technique that sometimes is lacking in the music of South Americans. Argentina's composers are apt to reveal a strong European influence.

Critical About Classics

The tolerant, adventurous spirit that South American concertgoers show toward modern music is, I must admit, not always apparent in their attitude toward the classics. Here they exhibit deepest convictions and prejudices. And they express their likes and dislikes with unrestrained fervor and vehemence.

Sometimes their prejudices can be overcome, but it takes a long time. For instance, they are just beginning to like Mozart and to tolerate Brahms. Formerly they barely tolerated the former, and detested the latter. I have known them to boycott concerts with Brahms on the program.

Fantastic though it may seem, Chile heard its first performance of Brahms' B minor concerto and Peru its first performance of Brahms B flat concerto only last summer when I performed these works on tour. South Americans simply had a notion that they didn't like Brahms, even without hearing him. Possibly this could be traced to the influence of Romain Rolland, whose books were once gospel in South America, and who had no use for Brahms.

Now at last South Americans are waking up to this composer. In time they may come to really appreciate him. Their idol, however, is Beethoven, with Chopin running second. They still do not care very much for Schubert and Liszt.

Vocal Music Not Always Popular

The same unreasoning prejudice exists in their attitude toward vocal music. Singers do not always receive the respect accorded instrumentalists. Serious-minded concertgoers consider vocal music on a lower plane. They will go to Wagnerian operas, but they have a snobbish prejudice against the Italian. They regard them as almost in a class with cabaret music and refuse to recognize the fact that they contain much fine music. I think in time this feeling will change. South Americans have shown themselves susceptible to change, as in the case of Brahms.

Despite the violence of their dislikes South Americans even in the smallest towns, have a highly cultivated taste in music. They are fastidious and exacting as to programs. Nothing offends them more than to have an artist play down to them. They are insulted by too light a program.

Unfortunately certain artists visiting that continent from other countries have not been aware of this sophisticated musical taste. They seemed to have an idea that South Americans are unfamiliar with really fine music and would prefer a more simple fare. This misunderstanding has caused these visitors to receive cool receptions. Indeed, some have even been booed and hissed because of the obvious and trite programs they presented.

The appreciation of fine music among South Americans can be traced to the fact that the children are exposed very early to what is best. Children's concerts are frequent occurrences, especially in Chile and Peru. The programs played for children do not consist of musical bon-bons and cake. They are the same as those played at adult concerts. For instance, at a government sponsored children's concert which I gave in Chile last summer,—one that was broadcast to every school in the country as well as heard in the concert hall, my program included Bach, Beethoven, Ravel and Debussy. The children were only of elementary school age, but they showed a genuine enthusiasm for these composers.

To come back briefly to South America being a Utopia for pianists,—I do not wish to imply that other artists are not welcome. As everyone knows, numbers of internationally known violinists, cellists and other musicians make frequent and successful tours. But counted against the total of musical events on the southern continent, their number is still very much in the minority. Undoubtedly in time the discrepancy will be less great. But at present the pianist still is supreme,—indeed, almost as much a god as a matador in Spain. And I am not saying that humorously!

Music Education in Latin America

By JOHN W. BEATTIE

Dean, Northwesten University School of Music, Evanston, Ill.

Music education in Latin America, like education in general, has followed a European pattern. Our neighbors south of the Rio Grande have their cultural roots in Europe, chiefly in Spain, Portugal and France. German and Italian influences are also apparent in some areas. From the standpoints of languages, religion, art, literature and music, the people of Latin America are much more closely related to the old world than to that part of the new which lies north of Mexico.

Throughout the 450 years of discovery, colonization and development, all of the Latin American countries maintained ties with the Old World. Their artists, writers and musicians went to Paris, Madrid and Rome for study, in some cases to Berlin. Even following World War I, when we of North America were rapidly creating our own musical traditions, South Americans continued to follow the example of Europe. Their conservatories of music, and there are many excellent ones, were organized primarily for the development of individual talent.

World War II has brought the Americas much closer together, culturally as well as commercially, and all of us, North and South, are rejoicing in the discovery that we have common musical interests. We of the North are intrigued by the works of South American composers; the Latins are beginning to enjoy our music, serious as well as that of the popular type. North, Central and South Americas are engaged in an exchange of musical ideas and personalities which is an agreeable experience for all.

What do we learn about the music of our neighbors? Their radio stations are sending us via the air, programs of new and interesting music, indigenous, popular and composed. Symphony orchestras in the professional category are found in Mexico City, Bogotá, Lima, Santiago de Chile, Buenos Aires, Montevideo, São Paulo, Rio de Janeiro and Havana. Smaller orchestras functioning on a semi-professional basis are found in many other cities. Most of the groups, professional and amateur, are directed by Latin Americans. Chávez in Mexico, Espinosa in Colombia, Carvajal in Chile, Castro in Argentina, Mignone in Brazil, are native sons of the countries they serve. So, also, are most of the musicians who play under their direction. For the opera seasons in Buenos Aires and Rio de Janeiro, much of the conducting is done by musicians of European background, as is the case in our own country.

Creative Music Developments

Composers, some of them developing forms and employing rhythms free from European influence, are given wide recognition in practically all the countries to the South. The best of these composers are as good as our best, and in some cases even more original. Many people, asked to name the most original and vital creative musical force in the Western Hemisphere, would promptly name Heitor Villa-Lobos, recently heard in some of our cities.

Conservatories of Music, most of them under national sponsorship, are beginning to turn attention to the preparation of teachers of music for schools and colleges. In this realm of music education, our southern neighbors are inclined to follow us rather than Europe. Mexico, Costa Rica, Panama, Colombia, Chile, Venezuela, Brazil, Haiti, Cuba, and doubtless other countries, have sent teachers of music in schools to our institutions for exchange of teaching methods and materials.

Through the good offices of the Pan American Union the Library of Congress and many interested individuals, music for use in schools is being sent to South America, where bands and orchestras of children are producing the listeners and performers of tomorrow. Folksongs, games and dances of the Latin countries are finding their way into our books for children, often with Spanish or Portuguese texts. In the work of exchange of music, the Instituto Interamericano de Musicologia, of Montevideo, under the forceful and understanding direction of Francisco Curt Lange, has performed a service of tremendous good.

TEATRO COLON: ARGENTINA'S OPERA CENTRE RETAINS OLD-TIME GLAMOUR

By JORGE M. WHITE

BUENOS AIRES.—Music in Buenos Aires still has its chief center in the Teatro Colon. Musical Courier readers of my reports in the past are well acquainted with the famous Argentine opera house, which eclipses other local musical activities and ranks among the leading lyric theatres of the world. Its glorious international traditions were interrupted last season due to transitory circumstances. It is generally believed that artists did not get their visas, priorities and return permissions from the U. S. to come to Argentina. However, these temporary difficulties were wisely resolved with the aid of the magnificent internal organization of the theatre, which has an excellent school of opera; a first-class orchestra; a school for choristers besides the fine permanent chorus, a school of ballet and large ballet corps, and a beautiful scenery and costume collection.

We emphasized the merits of the school of opera when we reviewed the operatic performances of last season. Such meritorious achievements as the Ravel and the Richard Strauss festivals were categorical evidences.

The Colon Orchestra is busy all the year round in opera or symphonic concerts. The memorable concerts conducted by Toscanini in 1941 showed its excellence to great advantage. Periodic concerts are also offered in the autumn and spring with such conductors as Fritz Busch, Erich Kleiber, Albert Wolff, Hector Panizza, Juan José and José María Castro.

The chorus has a most capable director in Rafael Terragnolo. Besides the usual appearances in operatic performances one singles out the magnificent interpretation of the Bach Magnificat offered under the baton of Fritz Busch during the Eucharistic Congress last year. Also to be mentioned are the memorable hearings of the Beethoven Ninth Symphony and the Verdi Requiem conducted by Toscanini in 1941.

EMILIO A. NAPOLITANO, → Argentinian composer, whose ballet, Apurimac, with choreography by Margarete Wallmann, was premiered with success last season. (Foto Wilenski.)

← OTTO ERHARDT, noted regisseur, teaching stage art at the Teatro Colon School of Opera. (Foto Sling.)

The Ballet Corps has had famous teachers such as the leading ballet masters of De Basil's Ballet Russe in 1943. Nowadays, as formerly, it is under the direction of Margarete Wallmann, former choreographer and director of the Vienna and Salzburg Operas. The children's school of ballet is under the direction of Mmes. Esme Bulnes and Gema Castillo. The ensemble as a whole is excellent, but leading figures are badly needed.

A magnificent scenic and costume collection designed by Hector Basaldúa, Horacio Butler, Ballester Peña, Raul Soldi, Rodolfo Franco and others usually provides a gorgeous frame to the opera and ballet performances. The Colon also owns beautiful stage material brought from Vienna, Paris, Rome and Milan.

Such are the characteristics of the Colon's complicated organization. It can be easily understood that ideal results are accomplished with a blend of the eminent guest artists and the local elements.

However, no definite plans had been announced for the 1945 winter season when this was written. On March 3 the new General Director, Luis Ochoa, honorary Director of the National Conservatory, assumed his post.

Concert Plans

Besides the Colon's activities, the Asociación Filarmónica de Buenos Aires, a private organization under the presidency of Mme. Magdalena Bengolea de Sanchez Elía, now in its fifth year, has a first class orchestra.

The A. P. O. orchestra also offers periodic series of concerts. A brilliant series was given this summer at the Casino in Mar del Plata, beautiful South Atlantic city. The conductors were Panizza, Wolff and Ferrucio Calusio.

The Daniel Musical Society and the Organización de Conciertos Iriberri continue to present the foreign artists. Tours include Buenos Aires, La Plata, Rosario, Santa Fe, Cordoba, Mendoza, Bahia Blanca.

The Asociación Wagneriana de Buenos Aires also offers periodic concerts and recitals for its associates and the general public.

Radio Events

Music by the wireless has also a great importance in all Argentine homes. All the Colon performances are broadcast by the Municipal Station. The Radio del Estado also sends excellent recorded programs. Private stations give auditions, but as a general rule only a few eminent singers or recitalists have contracts. On the other hand, popular music is widespread in all the studios.

We can hear quite well the short wave programs from Europe and North America. It is a pity that the Metropolitan Opera performances are not broadcast by short wave for Latin America *at night*, when reception conditions are more favorable. Concerts by the great North American orchestras would also be welcomed. It is regrettable that nearly all the "special programs" for South America from the U. S. include Spanish or South American music, which we have here so frequently.

MEXICO

(*Continued from page 5*)

that Lily Pons, who could not make the trip last year, will definitely sing Lucia here this summer. Helen Traubel is also under contract to sing Isolde. Baccaloni, who had such an outstanding success in 1944, will be back again, together with various other singers whose names will be announced shortly.

The Association of Chamber Music of Mexico has announced a spring season that will run from April to June, devoted to music of Vivaldi, Handel, Bach, Purcell, Haydn, Brahms and Reger. A special concert will be dedicated to the music of José Rolon, the Mexican composer, who died here a few months ago.

Orchestra Tour

The Symphonic Orquestra of Jalapa will tour the interior of Mexico this summer under the direction of José Ives Limantour. George Chachavadze, Carmela Castillo Betancourt and Benjamin Cervo will be featured soloists. Beethoven, Schumann, Strauss, Copland, Mozart, Prokofieff, Tchaikowsky and other composers are on the program.

Carlos Chavez's Symphonic Orquestra is now negotiating with an outstanding conductor to come to Mexico as guest conductor for the summer season. The exigencies of travel in wartime often play havoc with contracts however, and as a result most impresarios are cautious about making premature announcements.

Carl Alwin, the Viennese opera director, now a guiding light in the National Opera of Mexico, is back in Mexico to begin rehearsals, after a very successful trip through Central and part of South America where he directed programs of symphonic music in Venezuela, El Salvador, Puerto Rico, Cuba and other countries.

Women's Committees of Orchestras Meet in New York

The fifth biennial conference of the Women's Committees of Symphony Orchestras from 18 cities held a 3-day conference in New York City which opened on Apr. 10. Mrs. Telfer MacArthur, Chairman of the Women's Committee of the Chicago Orchestral Association, was chairman of the conference and Mrs. Lytle Hull, Chairman of the Auxiliary Board of the Philharmonic-Symphony Society, was official hostess to the group. Problems of mutual interest and concern were discussed. A delegate from each orchestra gave a report on their operations during the last two years; many good and constructive ideas were exchanged for a bigger and better symphonic season. Orchestras represented were Buffalo, Chicago, Cincinnati, Cleveland, Denver, Detroit, Indianapolis, New York, Norfolk, Philadelphia, Pittsburgh, Rochester, St. Louis, Scranton, Toronto, Washington, D. C., and Youngstown.

Plan Mexican Tour

Tossy Spivakovsky, violinist, and Joseph Schuster, cellist, will make their Mexican debuts this summer as soloists in a Beethoven Festival to be given under the direction of Jascha Horenstein in September. They will also be presented in individual recitals at the Palacio de Bellas Artes under the auspices of Ernesto de Quesada of Sociedad Musical Daniel.

ST. LOUIS

ST. LOUIS, MO.—A brass fanfare and an ovational greeting from the audience marked the return of Vladimir Golschmann who after a term with the Cleveland Orchestra, reappeared to conduct the two remaining concerts of the St. Louis Symphony season. The several guest conductors who occupied the podium during the season undoubtedly brought an element of novelty and, on occasion, a certain mental stimulus to the concerts, but in reality, it remained for Mr. Golschmann to resume his accustomed place to put the orchestra back in its stride to play as a real virtuoso unit.

The seventeenth concert pair was distinguished by Golschmann's meticulous performances of Mozart's Prague Symphony and Schoenberg's Verklaerte Nacht, and in addition, the Beethoven violin concerto, with Yehudi Menuhin investing it with a satisfying if somewhat personalized interpretation.

The final program presented Marcello's Introduction, Aria and Presto for strings, in the Benelli arrangement; a vitalized performance of Rimsky-Korsakoff's Scheherazade, Debussy's Faun, in which Golschmann always excels, and a highly descriptive exhibit of Prokofieff's Lieutenant Kije suite. At the conclusion, prolonged waves of approbation required Golschmann to make many return trips to the stage for farewell bows and signals to the players to rise and share the enthusiastic plaudits.

An extra concert on the following Sunday afternoon was given as a maintenance fund benefit, the orchestra conducted by Morton Gould. He presented an all-American program consisting of Gould's own Latin-American Symphony, Stephen Foster Gallery, and his arrangement for string orchestra of three American songs. Also represented were Aaron Copland, with his Billy the Kid suite, Roy Harris, with his Evening Piece; and William Schuman, whose American Festival overture was heard for the first time, here. Many encores were added by demand of the large and delighted audience.

"Traubel Day" Celebrated

The Civic Music League presented Helen Traubel in a song recital before an oversold house in Kiel Auditorium. It was a festive occasion, as Mayor Kaufmann had proclaimed it, "Helen Traubel Day" in honor of the St. Louis singer who has reached the pinnacle of musical fame. As she appeared to begin her recital, the entire audience arose in greeting and throughout the program she was feted with rapturous applause for her mastery of every department of vocal art. Coenraad V. Bos was the efficient accompanist for the gala occasion.

Vladimir Horowitz was presented by the Cueny Concert Direction in one of those amazing piano recitals of which only Horowitz is capable. An audience of some 3,000 were stirred by his electrifying speed and dynamics as well as his individual interpretations of the works of Beethoven, Chopin, Samuel Barber and others. His hair-raising arrangement of Sousa's Stars and Stripes Forever, ended the list. Many encores were added.

O. C.

Cuba Strengthens Tonal Ties With U. S.

By ERMINIE KAHN,
Executive Director,
Cuban-American Music Group

The important concert music of Cuba, overshadowed in the United States by the popularity of its dance music and lighter songs, is being brought to the attention of the American public through the knowledge and advice of a small group of American composers and musicologists and Cuban composers who have long worked for the recognition of Cuban concert composers.

With the formation of the Cuban-American Music Group, whose program of activity is sponsored by the American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba, New York has had its first opportunity to hear a concert of Cuban works for chamber orchestra and ensemble groups in the program presented at the Museum of Modern Art, Sunday evening, April 29, as this issue goes to press.

Among Americans who have for some years encouraged production and performance of Latin-American music, and who have been closely associated with the serious music development of Cuba, are the composers Aaron Copland, Henry Cowell, Paul Bowles. With Gilbert Chase, writer and authority on Latin-American music, Ethel S. Cohen, musicologist and the Cuban composers Jose Ardevol (in Havana) and Pedro Sanjuan (now resident in New Brunswick, N. J.) they are members of the committee under whose guidance the program of the new Group has been organized.

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To the general American music public the names of Alejandro Garcia Caturla (1906-1940) and Amadeo Roldan (1900-1939) are little known. Even in Cuba their works are infrequently given. Yet authorities rank them in gift and accomplishment with such well-known composers as Villa-Lobos of Brazil and Carlos Chavez of Mexico. They produced an extraordinary amount of music for large orchestra, chamber orchestra, ensemble groups, solo voices and solo instruments, much of which remains in manuscript in Cuba and in possession of individuals in the United States. Some of their works have been published in France, some in this country (in the New Music Edition, under the impetus of Henry Cowell), some of it is held in the Fleisher Collection in Philadelphia where Arthur Cohn, young composer in charge, values it highly; some is in the collection of Dr. Charles Seeger's music division of the Pan American Union in Washington, some is held by the Associated Music Publishers and Elkan-Vogel of Philadelphia. The major amount, however, is in Havana, in manuscript, and not yet performed.

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Pedro Sanjuan, the celebrated Spanish composer and conductor, who, on arriving in Havana, founded the Philharmonic Orchestra there and conducted it for a time, contributed to the development of Roldan and Caturla as their teacher, and studied the streams of folklore in Cuba, incorporating some of it in his own music while encouraging its use by his pupils. Mr. Sanjuan later returned to Spain where he lived for a few years before taking up Cuban residence prior to his arrival a season or so ago in this country. Some of his works, such as the Liturgia Negra which has been given by orchestras pretty much around the world, show the profound influence of his Cuban years and citizenship. Among his more recent pupils is the young Gilberto Valdes, whose large works for orchestra remain to be heard in this country.

The dates of Ignacio Cervantes (1847-1905), whom the Cuban composer-pianist-musicologist Joaquin Nin-Culmell, of the music department of Williams College, calls "the Glinka of Cuban music," indicate the recent development of Cuba's concert music. One finds also among the outstanding names of Cuban composers that of Eduardo Sanchez de Fuentes (1874-1944) who studied with Cervantes and who wrote chiefly operas; the semi-popular (living) composers Gonzalo Roig and Ernesto Lecuona, the Cuban composer of songs in the Spanish tradition, Joaquin Nin, the composer Angel Reyes Camejo, and the young Pablo Ruiz Castellanos, whose symphonic poem, Monte Rus, has recently been performed by Erich Kleiber and the Havana Philharmonic Orchestra.

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The most prominent figure in Cuba's present music development may safely be accounted Jose Ardevol, born in Barcelona, Spain, in 1911 but a Cuban citizen since his early twenties. Brilliant composer, teacher, critic, conductor of the Orquesta de Camara de la Habana and leader of the Grupo de Renovacion Musical, Mr. Ardevol has written major orchestral and choral works, as well as ensemble compositions such as the string quartet which won honorable mention in the recent competition of the Washington, D. C. Chamber Music Guild, and many trios for woodwind, brass, and string combinations.

The Grupo de Renovacion Musical, whose dozen members are all active composers producing works in large and small forms, includes Enrique Aparcio, Juan Antonio Camara, Virginia Fleites, Gisela Hernandez Gonzalo, Harold Gramatges, Hilario Gonzales Iniguez, Argeliers Leon, Edgardo Martin, Julian Orbon, Serafin Pro, Esther Rodriguez. Music of these writers has been received in New York by the Cuban-American Music Group and examined by Mr. Copland and Mr. Cowell of the Committee.

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In its work for Cuban music, the Cuban-American Music Group is able to call on the valued help of such authorities as Dr. Seeger, music chief of the Pan American Union, Ernest LaPrade of the National Broadcasting Company, Ricardo Romero of the New York office of Coordinator of Inter-American Affairs, Arthur Cohn of the Edwin A. Fleisher Collection, Nicholas Slonimsky, who introduced here and abroad performances of outstanding Cuban works; Joaquin Nin-Culmell, and others. It also numbers among its advisers John T. Reid of the American Embassy in Havana, Dr. Joaquin Meyer of the Cuban Embassy in Washington, and Josefina Tarafa of the Cuban Consulate in New York.

The New York program of April 29 included the Primera Suite Cubana for chamber orchestra by Caturla, Trio for two trumpets and trombone by Ardevol, quintet for piano and strings by Nin-Culmell, Motivos de Son for soprano and chamber orchestra by Roldan, piano pieces by Cervantes and Orbon, and Sones de Castille for chamber orchestra by Sanjuan. Pedro Sanjuan conducted, and soloists were Carolina Segrera, soprano, Joaquin Nin-Culmell, pianist, and the Stuyvesant String Quartet.

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The general program of the Cuban-American Music Group includes services as a center of information regarding Cuban composers and their works, encourages performances of Cuban music here while performing a similar service for American composers in Cuba, stimulates publication of articles on Cuban concert and folk music which it then reproduces for reference libraries across the country, facilitates transportation of Cuban and American scores and access to them.

About the time of the publication of this article Jose Ardevol will have conducted, with the chamber orchestra in Havana, a program of Cuban and American ensemble works for woodwind, brass and percussion, and for this purpose scores by the Americans Arthur Berger, Otto Luening, Edgar Varèse, Robert McBride, Douglas Moore, were forwarded from New York, through the Cuban-American Music Group.

The program of the group has had the good fortune to meet with encouragement and help on all sides, both in this country and in Cuba, and it is hoped that, in addition to stimulating and fostering Cuba's musical culture, it will have the privilege of revealing to music lovers in the United States a large source of new musical enjoyment.

CONFER ON N. Y.-CUBAN PROGRAMS.
Aaron Copland, acting chairman of the Cuban-American Music Group, seated, with Pedro Sanjuan, Spanish-Cuban composer and conductor also of the Group, studying a score for the first New York program of Cuban concert music at the Museum of Modern Art, April 29.

Cuban Song Day Founded

HAVANA.—The anniversary of the birth of Eduardo Sanchez de Fuentes, late Cuban composer, was observed for the first time on April 3 as "Cuban Song Day" ("El Dia de la Cancion Cubana") by a decree of the President of the Republic. This celebration included public concerts and broadcasts, under the auspices of the Minister of Education, and a contest for typically Cuban songs of folklore content by composers of this country, with prizes of $1,000, $500 and $250 and certificates of honorable mention to runner-ups. The contest was founded upon the initiative of Conchita Gallardo, music editor of the Havana newspaper, El Pais, who also has broadcast series over Station CMZ on musical subjects. One of the aims of the contest is to stress the Cuban song as a national entity, apart from the Afro-Cuban works, which form only a subdivision of the country's music.

Features Of Music Season In Havana

By HUBERTO DE BLANCK

HAVANA.—Musical activities are constantly increasing in this city. The possession of a society of the fame of Pro-Arte Musical and a resident symphony orchestra such as the Philharmonic Orchestra of Havana are sufficient to indicate the cultural development of our community. In addition to the foregoing, Havana has other important musical societies whose events are also of interest.

The Sociedad Pro-Arte Musical, established in 1918 and governed exclusively by women, is the pioneer of musical associations in this country. The institution, very well known all throughout the United States, Latin-American and European musical centers, has delighted its members with first class performances, including orchestra, opera, ballet and recitals by eminent artists. The Sociedad Pro-Arte Musical has its own school of ballet, some of its pupils having become noted professional dancers, among them Alicia Alonso, Alberto Alonso and Fernando Alonso who are having great success with the Ballet Theatre.

This school, directed since 1941 by Alberto Alonso, choreographer and character dancer, and Alexandra Denisova, prima ballerina, both formerly dancers with the Original Ballet Russe of Col. W. de Basil, is the most important of its class in Cuba. Many interesting ballets of the old repertoire have been performed, also many new ones with original choreography by Alberto Alonso, including Concerto, with music by Vivaldi-Bach, had a tremendous success on its premiere; Symphony, with music by Mozart, Skyscrapers by the American composer John Alden Carpenter, and Message to the Future, modern ballet without music. Alexandra Denisova danced the leading parts in all of them.

Bruna Castagna, Helen Traubel, Bronislaw Huberman, William Kapell, Zino Francescatti, Robert Weede and others were heard in recitals. The calendar still lists Marjorie Lawrence, Claudio Arrau, Martial Singher and three performances of the Corps de Ballet with Alicia Alonso, Rosella Hightower and Fernando Alonso as guest dancers. Laura Rayneri de Alonso, leader of the Society, in a recent talk with the press, announced that the following artists have already signed contracts for the coming season: Robert and Gaby Casadesus, Ezio Pinza, the Trapp Family Singers and Rudolf Serkin. Other contracts pending signatures when this was written include Rose Bampton, Erica Morini, Kerstin Thorborg, the Busch Chamber Orchestra, Vladimir Horowitz, Jascha Heifetz, Jussi Bioerling, Daniel Duno, and the Lener String Quartet.

Orchestral Features

The Philharmonic Orchestra of Havana, under the permanent direction of Erich Kleiber, presented at the Auditorium Theatre two series of twelve concerts, one on alternate Monday nights and the other on Sunday mornings at

(*Continued on next page*)

Concert Executives Tell of Tour Plans

From North America: Andre Mertens

Last month—April 18, to be exact—the South American and Mexican Division of Columbia Concerts marked a red-letter day, when an extensive concert circuit in the Latin-American countries became an operating reality.

For the last five years Andre Mertens, head of the South American and Mexican Division and vice-president of Columbia Concerts, has done organizational work and made contacts with many prominent personalities of our neighbor republics, having in mind the extension of musical activities from the United States to the south, and, in return, appearances here of exponents of Latin-American culture.

From April through September, concert courses, organized and operated by local managers but modeled on the promotional methods of North America, are scheduled for Guatemala, El Salvador, Panama (Panama City and Colon), Colombia (Cartagena, Medellin, Cali, Bogota, Barranquilla). Venezuela (Caracas), Ecuador (Quito and Guayaquil), Peru (Lima), Puerto Rico, the Dominican Republic, Haiti. and possibly Trinidad and Jamaica. The artists, all of whom appear in practically every city in the itinerary, are Bruna Castagna, contralto, Emery Darcy, tenor, both of the Metropolitan Opera; Todd Duncan, Negro baritone; William Primrose, violist; Jesus Maria Sanroma, pianist. In addition to these five. a sixth artist is to be presented on each course, a Latin-American chosen by each country. The concerts come at intervals of four weeks.

Advance publicity has been arranged, including short-wave broadcasts through CBS and introduction of the artists through Columbia and Victor records.

"Intarin" Schedule

"Intarin," as this project is called, is a name streamlined from Intercambio Artistico Internacional, Auspiciado por Columbia Concerts, Inc. Supervised by Mr. Mertens from New York, the work is being carried through by Dr. Myron S. Schaeffer, *oficial de enlace*, former head of the music department of the University of Panama. Prominent music figures who have flown to the United States to become better acquuainted with methods here include Rosita Arguello of El Salvador, and Edwin de la Guardia of Panama, with others to follow.

This circuit is the first segment of one that Columbia Concerts plans, to go on to Chile, Argentina, Uruguay, Brazil, and then, via Natal and Dakar to North Africa; later, to Italy and throughout Europe in cooperation with Russia, Scandinavia and Great Britain. In the other direction, concert courses are being planned in Alaska, further indications of a global circuit with twelve months of musical activity.

Beginning in October, 1945, a choice of artists is promised extending beyond the Columbia Concerts list. Committees in the new territory will have unhampered selection, and every effort will be made to secure appearances of any artist before the public, in cooperation with all managers in the United States.

M. L. S.

For South America: Ernesto de Quesada

By ERNESTO DE QUESADA

There is a fundamental distinction between a job and a profession. A job is something you do for the sake of money, with one eye always on the financial return you expect from it. A profession is something you are devoted to from the bottom of your heart, not for economic reasons; you live in it, for it is a part of you. And, even if sometimes you wish your profession were something you had never thought of even in your wildest dreams, an hour later you already think how wonderful it is to be in it, to be harassed and hunted. You are convinced that even the troubles which come with it are sweet!

This is exactly what I feel about my own professional life as organizer of the careers of artists and of audiences. This is how I have felt in all those years since I made up my mind to devote my life to music and musicians.

Artists' Concerts in Spain

It was many years ago, in Europe—Spain, to be more precise—that I started as a promoter of talent. I had a tireless love of music, and I didn't see any reason why a highly cultured people such as the Spaniards shouldn't have an organized musical life. There were communities which desired concerts badly but didn't have the physical opportunities to fulfill this wish, having no pianos, or halls. Following up the findings logically, I saw to it that these primary requirements were met, got together the people interested in good music, secured for them a grand piano, or where that was not possible, advanced the money to buy one. We organized audiences and concert series until the whole country was eventually a good province for all kinds of music..

Developments in Mexico

What worked in Spain again proved workable in Mexico. There again I developed the necessary audience organization, so that by now the better part of the country has been musically discovered.

It may sound unbelievable, but one of our best appreciated concert attractions is chamber music, the one branch of musical activity which has the reputation of being avoided like fire by the greater number of concert-goers! However, we have managed to welcome in Mexico most of the famous artists who are available. They have played to big and appreciative audiences all through the country.

There also is now an orchestra which is supported, as a non-profitmaking organization, by private sponsors and even by the state. We also have opera under similar sponsorship. Solo recitals are organized by private enterprise, without any tie-up with large organizations. The artist is chosen freely from the available talent. The audience apparently appreciates this method of handling their musical affairs, and I personally still derive great pleasure from building up artistic careers.

The Artist as Co-Partner

The other element one has to give one's attention to is the artist. Whereas the listener may be called the "pass-

(*Please turn to page 16*)

CUBA

(*Continued from preceding page*)

popular prices. Symphonies by Mozart, Schumann, Schubert, Beethoven, Brahms and Tchaikovsky were admirably played. Debussy's La Damoiselle Ellúe with Carmelina Rosell soprano, and Marta Perez, mezzo-soprano as soloists, and de Falla's ballet El Amor Brujo (complete) made a deep impression. Soloists with the orchestra were, among others, Eugene List. American pianist, Carroll Glenn, American violinist, Angel Reyes, Cuban violinist and the ten-year-old Cuban pianist, Ivette Hernandez, who in the Mendelssohn Capriccio, Op. 22, for piano and orchestra, demonstrated remarkable talent. Ivette will leave for the United States early in the summer in possession of a scholarship donated by the Sociedad Pro-Arte Musical to continue her musical education under the guidance of Olga Samaroff-Stokowski.

Erich Kleiber has given a great service to the cause of Cuban music during this season; he believes that our best composers have something of interest to voice, and works by Amadeo Roldan. Alejandro García Caturla, José Ardevol, Ruiz Castellanos and Gilberto Valdés were performed. Under Kleiber's magnetic baton, the Philharmonic Orchestra is playing magnificently. The Patronato Pro Music Sinfónica controls the affairs of the organization. This social group headed by Dr. Agustín Batista, greatest contributor to the orchestra, announces that Kleiber has been reengaged as conductor for the season 1945-46 and the first tour of the Orchestra all over the country.

Opera Series

One of the noteworthy events of this season is the presentation, under the management of Calero-del Valle, of a series of four weeks of opera at the Auditorium Theatre. Verdi's Aida on April 2 was the initial production. The cast included Sara Menkes in the title role; Antonio Vela as Radamés; Josefina Aguilar as Amneris; Angelo Pilotto as Amonasro, and Nino Ruisi as the King. Carmen was a fine performance, with Bruna Castagna in the part of the cigarette girl. Norberto Ardelli was Don José; Greta Menzel sang. Micaela and Angelo Pilloto was a fine Escamillo. Guiseppe Bamboschek was the conductor, with Francesco Dominici as scenic director. The repertoire will also include Il Trovatore, Boheme, Lucia, Rigoletto, Barbiere di Siviglia, Tosca and other standard operas.

The Sociedad de Conciertos, under the Presidency of Delia Echevarría, is enjoying a successful year. Most of the programs are devoted to Chamber Music performed by the "Sociedad de Cuartetos de la Habana."

The Sociedad Infantil de Bellas Artes presented Humperdinck's Hänsel und Gretel with local artists. Nena Benítez conducted the orchestra. The Association gives monthly programs dedicated to children.

New Chorus Bows

A new choral body, La Coral Santa Rita. was heard recently in Mozart's Twelfth Mass and Bruckner's Te Deum. The soloists were Greta Menzel, soprano; Juanita de Lara, contralto; Jorge de Cubas, tenor, and Gustavo Berg, baritone. The organization, conducted by Paul Czonka, composer and formerly director of the Salzburg Opera Guild, is planning to give the Havana premiere of Fauré's Requiem next season. Dr. Jorge de Cubas is the enthusiastic President.

To give encouragement to young Cuban composers of the Grupo Renovación Musical, Margot de Blanck, Cuban pianist, offered an award of $100 for the best composition of Chamber music with piano. Julian Orbón is announced as the winner. His work, a Concreto de Camera for English Horn, trumpet, horn, cello and piano, was selected unanimously. Three other works were presented: Four Scenes of Ballet for clarinet, trumpet, piano and Afro-cuban percussion by Argeliers Leon; Trio for clarinet, cello and piano by Harold Gratmages, and a Sonata for violin and piano by Serafín Pro. All the pieces will be performed in the last week of May by the Orquesta de Cámara under the direction of José Ardevol. The young and gifted Cuban composer, Julian Orbón, will play the piano part of his own composition.

The Sociedad de Conciertos Populares, with Carlos Manuel de Céspedes as president, began its activities this year. The organization is in connection with the Sociedad de Conciertos Daniel. Artists to be heard are Artur Rubinstein, José Iturbi, Alexandre Brailowsky, pianists, and Marian Anderson, contralto.

The Lyceum Society has had a busy season. Carmelina Santana Reyes, soprano, presented a very fine program. Francisco Godino was her able accompanist. Raimundo Llada. pianist, is scheduled for a recital. Maria Muñoz de Quevedo will give lectures on Musical Appreciation, and Margot de Blanck will close the season with a piano recital.

FRANCESCATTI IN CUBAN CAPITAL

during one of the performances offered by the violinist in 1944 at the Auditorium Theatre, of Havana, owned by the Sociedad Pro-Arte Musical, with a capacity of 2,500. Left to right: Erich Kleiber, conductor of the Philharmonic Orchestra of Havana; Mme. Teresa Spencer de García Longoria, secretary of the Society, Mme. Laura Rayneri de Alonso, president of the same; Francescatti, Emanuel Bay, his accompanist, and Mme. Yolande Francescatti, the artist's wife.

THE CELSO VEGA QUINTET,
Afro-Cuban vocal and instrumental group, heard in the CBS "Viva America" program, Saturdays at 5:30 p.m., EWT.

Viva America, Latin American Revue, Serves Two Continents

A sparkling original musical revue featuring colorful and authentic rhythms of Latin-American Republics is Viva America (CBS, Saturday, 5:30 p. m., EWT). This is a "good neighbor" show, air-waved to two continents on the Columbia network. In addition to being broadcast over CBS' continental U. S. chain, the weekly series is short-waved to 20 Latin-American countries. The program was conceived and produced by the Short-Wave Division of CBS, and presents talent regularly heard over the Cadena de las Americas (Network of Americas), Columbia's 109-station chain with affiliates in all the Latin American Republics.

This highly successful series is based on the premise that cooperation between the Americas must operate on a two-way street. Not only are our culture and ideas beamed southward, but there is an earnest endeavor to acquaint the United States with the vast cultural and musical background of our Southern neighbors. It not only promotes continental solidarity, but contributes to hemispheric unity through the Network of the Americas.

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Viva America is one of the most interesting and outstanding broadcasts on the air and it provides fascinating entertainment. Responsible in a great measure for the authenticity of the program is Alfredo Antonini, Director of the CBS Pan American Orchestra and Terig Tucci, Musical Director of the Network of the Americas. The show is written and produced by Edmund A. Chester, Director of Latin-American Relations for CBS. Daniel Russell is director.

While there are other programs air-waved to our Latin-American neighbors, Viva America occupies a high and unassailable plane all its own for consistent, smooth, high quality entertainment. On the Viva America show, the plan has been to bring to dial-turners their old favorites continuously, as well as featuring light, new compositions that have previously only been heard in Latin America. The program selections are compiled for music of all tastes, from classics such as Estrellita, by the Mexican composer, Manuel Ponce; Amapola, by Lacalle; Andalucia, by Lecuona, to the child classic, Riqui-Ran, a traditional air of Venezuela.

A distinctive programming feature has been the presentation of all the musical folk-lore of the Latin-Americas since the inception of the program. Mexico has been represented with traditional melodies like Adiós Mariquita Linda, the theme song of the show; popular *corridos*, such as La Higuera; ballads like Cielito Lindo, and modern boleros such as Júrame. From Cuba emanate all types of indigenous music, from the Canto Indio of Lecuona to the earthy, genuine *son-montunos* of the rural regions, besides the familiar congas, rumbas, guarachas and sentimental boleros. Chile gives colorful *corridos*, waltzes and *cuecas*, the favorite rhythm of the country. A delightful contribution from Venezuela is the *Joropo*, the national dance, Alma Llanera. *Marchos*, carnival songs, and sambas register Brazil. There is equally beguiling native music from Uruguay, Argentina, Colombia, the Dominican Republic, Panama, and Guatemala.

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But not alone is this program distinguished for the characteristic music of our Southern neighbors. A great deal of the charm and the effectiveness of the content is heightened by the special song and orchestral arrangements, under the supervision of Terig Tucci. The versatility of native talent, most of them headliners in their native habitat, is of an unusually high order, and it is drawn from all the Latin-American nations. The list of musicians, both vocal and instrumental, is long and impressive.

Next to a trip to these exotic countries, Viva America offers a vivid, exciting substitute, with entertainment that transports the radio audience, in a matter of seconds, to Southern climes. With a little imagination, you can almost smell the heavy, scented oleanders on the warm tropic air, and with gay and happy music generally predominating, find your cares almost forgotten!

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Norman Soreng WRIGHT
. . . COMPOSER . . .
"Soldier. What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

RADIO NEWS
by William Taylor

Blue Network Symphony Bows Under Sir Thomas Beecham

"Saturday Symphony," a new weekly series premiered from the Blue Network Ritz Theatre studio with an impressive performance under the leadership of Sir Thomas Beecham, conducting 4 April concerts. (WJZ, 4:00 to 5:00 p. m. EWT) The smoothness and general *éclat* of the concert was a flattering tribute to the English maestro, since only two rehearsals had been held prior to the broadcast, with the newly assembled orchestra of 60.

There is a warmth to Beecham's readings, a graceful, happy ease, which overlays his disciplined, authoritative interpretations. The program began with Nicolai's lively Overture to The Merry Wives of Windsor, followed by Elgar's Serenade for Strings, the thoroughly delightful Handel - Beecham Great Elopement Suite, and Delius' colorful Walk Through Paradise Garden. Johann Strauss' Voices of Spring, the concluding number, was perhaps the least effective offering.

Preceding the broadcast, Sir Thomas made a brief talk, launching the series. He was introduced by the announcer, Milton Cross, some of whose interpolated remarks were in hopelessly bad taste, particularly when he referred to the Symphony as the "Pill Harmonic." This might be dubbed a hidden commercial for Beecham's Pills, but it was scarcely in keeping with the dignity of the occasion, and was assuredly a most flippant way in which to present a distinguished conductor and musician.

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Black Launches Spring Season of Symphony

On April 8, Dr. Frank Black, noted NBC conductor, returned to the podium of the General Motors Symphony of the Air (NBC, 5:00 to 6:00 p. m., EWT), inaugurating the spring and summer season of the NBC Symphony. Spialek's The Tall City, in five movements, opened the program. Gershwin's Concerto in F, presented on the last half, featured Earl Wild, staff NBC Symphony pianist, as soloist. The all-modern program was admirably performed by the pianist and orchestra under the skilful leadership of Dr. Black.

The program presented on April 15 was noteworthy for the Violin Concerto in A minor of Glazounov. Mischa Mischakoff, concertmaster of the NBC Symphony, was a brilliant soloist in this number. The rest of the musical fare comprised the Oberon Overture of Weber, Three Pieces in Olden Style by Kreisler (arranged by Frank Black), and Saturday Night by Sanders.

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Krueger Goes to Brazil

Karl Krueger, conductor of the Detroit Symphony Orchestra, who has signed a contract as director of the symphony for the next 10 years (probably the longest contract of its kind ever made), leads the Saturday evening broadcasts, which have been a Mutual network feature since last October (8:30 p. m., EWT) and has been regularly shortwaved throughout South America. Krueger left for Brazil in the latter part of April to conduct a series of concerts with the Symphony of Rio de Janeiro, in Rio and São Paulo, at the invitation of its president, Jose Sequeira.

Every year since 1940, Krueger has been invited to conduct symphony concerts in South America by the Committee for Cultural Coordination of the U. S. Department of State, but it has only been this season that he has been able to represent his country on this significant mission. The maestro is also scheduled to travel to England next fall to lead the London Philharmonic in a group of 12 to 25 concerts at the request of Sir Thomas Beecham.

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THE HUMAN VOICE. by Franklin D. Lawson, M.D.

Published by Harper & Brothers, this compact little volume is a concise and simply written manual on training for the production of the speaking and singing voice. It contains a mine of practical information on this topic. Dr. Lawson, a physician for many years, was formerly tenor soloist with the Dresden Philharmonic, the Metropolitan Opera, and many other well-known musical organizations. He has devoted his life to the study of the speaking and singing voice, and the results of his efforts are set forth in a complete coverage of this very often controversial subject.

Divided into three parts, The Speaking Voice, The Singing Voice and Supplementary Information, the text, with profuse explanatory illustrations, is happily devoid of any high-flown or abstract theories. Dr. Lawson emphasizes the importance of singing the six vowel sounds correctly. Breathing he concedes to be a simple process, and explains why. There have been many books on this subject, but this sensible publication contains virtually everything that anyone needs to know about voice production, presented in an easy and workable method. It should be valuable for teachers, students, as well as more experienced singers.

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Lear Wire Recorder Demonstrated

A glimpse of the future possibilities of wire recording for home entertainment, radio recording, office dictation, and the recording of telephone conversation, was demonstrated by the Lear Company of Grand Rapids, Mich., in the Starlight Room of the Waldorf-Astoria.

The exhibition proved that it is possible to record and reproduce vocal and instrumental music and other sounds at will. The wire on which recordings are made can be replayed thousands of times without loss of quality, and earlier sounds may be "erased" at will. This eliminates costly upkeep and revealed a recording method in which the recording of unwanted things need not result in loss to the user.

The principle of wire recording was first introduced in 1900. One of the advantages evolved by Lear engineers is the enclosing of wire on spools in a small "magazine" or cartridge, which is slipped into place in a radio cabinet. This permits easy storage and avoids damage to the thin wire by handling. The playing time of the magazines runs 15 minutes to an hour, and can be made longer.

The recorder was demonstrated in a radio cabinet with programs taken "off the air" and immediately played back, exactly as they were received. During the demonstration both sides of a telephone conversation were recorded. Members of the cast of Laffing Room Only put on a series of skits, each showing another use. The use of the wire over and over again was made during the exhibition.

The system of recording employs a long, thin wire which moves across the poles of a magnet, instead of the familiar disc and needle. The wire becomes magnetized, and when re-run across the magnet, variations in the magnetization are picked up, amplified and reproduced by a loudspeaker. During the recordings only, previous recordings on the wire are erased automatically.

William P. Lear, president of the company, gave an introductory talk and engineered the demonstrations.

TELEVISION

Phil Spitalny Tells How He Formed All-Girl Orchestra

"That won't do," exclaimed Phil Spitalny to his script writer. "A young girl wouldn't express her thoughts about Spring in such a philosophic fashion. Her lines must be simple, spontaneous and joyous!" This was at 9:30 in the morning. One phone and then another one was ringing. Two of the soloists were waiting to rehearse. A radio program was being built around a Salute to Spring program for his All-Girl Orchestra and Choral Singers, The Hour of Charm (NBC, 10:00 to 10:30 p. m., EWT), sponsored by the General Electric Company since Nov. 2, 1936.

The man responsible for creating this all-girl aggregation into what undoubtedly is a million-dollar business is Spitalny, a completely unassuming man in his early fifties. But don't be fooled by his modest mien, for hidden beneath his calm exterior is a source of inexhaustible energy! His effort over the years to develop his orchestra has been prodigious.

In spite of extraordinary success, he works just as hard to keep his presentation on a continued high plane of performance. It is a taxing job, but Spitalny, a Trojan for work, accomplishes it without even a secretary to help him. He is president, manager, board of directors, program builder, talent scout, and on tour will even tote baggage if the need arises.

Spitalny's office is the living room of his luxurious suite in a New York hotel. When he is not on tour his day begins at 8 A. M. Likely as not at that time he will be found clad in a dressing gown with his hair touseled, rehearsing vocalists, auditioning aspiring applicants, mapping out tours, or, by no means least, working on a choral or orchestral arrangement.

Incidentally, Spitalny makes all the music arrangements for his program, a man-sized job in itself. The entire top and music rack of a grand piano in a corner are covered with sheet music. Four closets in the apartment are crammed from top to bottom with scores—plenty of music literature to draw on for programs, which are usually planned four weeks in advance.

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This versatile maestro emigrated to America from Russia. Being a talented pianist and clarinetist, it was not long before he became a member of the Cleveland Orchestra. Later he conducted his own orchestra in a series of concerts at popular prices. Observing the same faces at these concerts gave him an opportunity to gauge the type of music the average American audience wants to hear. Mentally he compared his audience of thousands with the millions on the air, and became convinced that there is a greater future in the field of lighter and more popular music. He thereupon made a complete reversal of his career, came to New York, assembled a band of eleven men, and appeared for some time at the Hotel Pennsylvania playing popular music.

Spitalny's idea for an orchestra for girls came about in an unusual fashion. He had heard female bands and was impressed by their ability. But it wasn't until he was passing New York's Town Hall with his brother one day that the idea took on concrete form. A poster announced the program of a 14-year-old girl violinist, Evelyn Kay. He attended the recital, was thrilled with her talent and personality. The inspiration to organize a girl orchestra was born. He was sure it would be not only a sound commercial enterprise but also a great tribute to women.

Without loss of time, Spitalny outlined to Mrs. Kay his plan to build an orchestra of talented girls around her gifted daughter. Gaining her consent, the next step was to unearth other talent equally fine. This was more easily said than done. Spitalny traveled around the country for six months, starting with the large cities, but quickly discovered that the most promising youngsters were to be found in the small towns. The reason was simple. There was less diversion and more time for practice. Today 90 per cent of the girls are from small towns, many of them hardly more than pin-points on the map.

Finally, he had an orchestra of 22 girls assembled. Launching the organization was another story—he spent $20,000 before he got started.

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Amazingly enough, the first concert was presented at Town Hall as a benefit for the Baptist Home for the Aged. Though given one of the worst possible days of the year for entertainment, Dec. 23, just before Christmas, the house was sold out at $2.20 a ticket.

This proved conclusively to Spitalny that he was on the right track. To try out audience appeal, he took the company on a cross-section tour of the country. The response was surprising. In Cleveland receipts were $17,000; 2 nights in Toronto netted $22,000. Washington was a sell-out, with tickets at $4.80. The Girl Orchestra was a huge success.

At the present time, from an artistic and box office angle, it is one of the outstanding attractions in the country, although there are about 25 other women's orchestras. The personnel now numbers 50, and Evelyn, around whom the organization was built, is concert master. It is rumored that recently she was offered $2,500 an engagement for 50 concert appearances!

Feminine orchestra talent is hard to place. Proof that youngsters are aware of the remarkable outlet for them in The Hour of Charm is evident from the thousands of applications that Spitalny receives. There are three drawers in his desk full of bulging envelopes labeled "flutists," "trombonists," "violinists," etc. Spitalny hires exceptional talent, whether he has actual need for it or not. There are five trumpet players now in the orchestra when he needs only three, but he feels a deep sense of obligation and duty to encourage young talent.

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In his programming, Spitalny selects the type of music he believes the average person likes, such as Believe Me If All Those Endearing Young Charms and Ave Maria. From the beginning, he always has closed his concerts with a hymn, and this has proved effective.

Speaking of hymns, a couple of years ago Spitalny had another inspiration. He believed an album of records devoted to the hymns sung during The Hour of Charm would have wide appeal. Two prominent recording companies laughed down the suggestion as a poor business proposition. They already had hymn recordings by well-known singers. The sales were meager.

Spitalny persisted. He called on Mannie Sacks, vice-president of the Columbia Recording Corporation, and frankly told him the entire story. Sacks was interested, saying he enjoyed hearing the hymns sung on The Hour of Charm, and agreed to take a chance on it. Spitalny was so confident of the outcome that he promised to pay the entire initial cost out of his own pocket if the venture was unsuccessful. The result was that in a year and a half the album sold its second millionth recording of Rock of Ages. There are now reported to be back orders for $70,000 worth of albums.

Spitalny finds his girls temperamentally no more difficult to handle than the male contingent. He is a strict disciplinarian, and woe to those who show any tardiness in the frequent, rigorous rehearsals! But, although he is the "boss," his 50 girls have a great respect and fondness for him. He takes a deep, fatherly interest in their welfare and is a sagacious guide and mentor in helping solve their problems.

PHIL SPITALNY, conductor of the All-Girl Orchestra, does a little job of scoring.

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Larry Fitzgerald for Radio Division of Columbia Concerts

On April 15, Larry Fitzgerald became assistant to Walter Preston, director of radio for Columbia Concerts, Inc. Fitzgerald joined the organization early this year, and has served in several other branches of the business. He will now devote his entire time to radio. During the 1944-45 season, Columbia Concerts booked more concert talent on radio than any other agency in the business. The addition of Fitzgerald will permit increased coverage in radio and the development of new program ideas and package shows utilizing Columbia talent.

Radio Notebook

Robert Merrill guest on Family Hour, Sun., April 8. . . . **Rudolf Firkusny** soloed with **Philadelphia Orchestra**, Sun., April 14. . . . **Erich Leinsdorf** returned from Army to direct **Cleveland Orchestra**, Sun., April 15. . . . Baritone **Thomas L. Thomas** highlighted "Manhattan Merry Go Round," Sun., April 15. . . . The **Stradivari Orchestra** program, directed by **Paul Lavalle**, began new CBS network show, Sun., April 15, switching from NBC. . . . **Josephine Antoine** featured on NBC Carnation Contented, Mon., April 16. . . . **Toscanini** conducted his first West-of-Chicago concert during career, directing Los Angeles Philharmonic, Thurs., April 19. . . . **Kirsten, Laderoute, Silva, Belarsky, Destal** starred in City Center Opera Co. with **Halasz** and **Morel** conducting, broadcast via WNYC, April 18. . . . **Donald Dame** guest on Steel Horizons program, Sun., April 22. . . . **Peter Mannin's** new work, Flute and Strings, premiered on NBC Music For Tonight April 18. . . . CBS Great Moments in Music featured highlights from Manon Lescaut, Wed. April 18, with Conductor **Gaetano Merola** of San Francisco Opera, beginning 4 week engagement. . . . NBC Music of The New World honored Eastman School's 20th anniversary, on April 19, with **Dr. Howard Hanson** conducting **Rochester Symphony**. . . . **Ormandy** led final Philadelphia Orchestra broadcast of current series via CBS, April 21. . . . **Artur Rodzinski,** directed **N. Y. Philharmonic** in all-Russian program via WABC, Sun., April 22. . . . **Jean Dickenson** spot-lighted on NBC American Album of Familiar Music, Sun., April 22. . . . **Lawrence Tibbett** joined NBC Information Please experts for Montreal broadcast, Mon., April 23 to aid Canadian War Loan drive. . . . **Hildegarde** hostess to **Xavier Cugat**, exponent of Latin rhythm on NBC, Raleigh Room, April 24. . . . A new radiophoto circuit between New York and Paris put in service this month by RCA Communications. RCA now provides this service between New York and London, Cairo, Stockholm, Berne, Buenos Aires and Paris; between San Francisco and Melbourne and from Honolulu to San Francisco. . . .

Eloise MacDonald, soprano, made her debut with the New York City Opera as Arsena in The Gypsy Baron on April 28. She recently sang Musetta with the New Orleans Opera, and has been heard on the radio on the Songs of Eventide over WNYC.

Pvt. Victor Babin is back from overseas service as conductor of the Army Air Forces Band. He also gave 35 recitals at army and navy bases with Sgt. Glenn Darwin, American baritone, who also toured England and Scotland with the A. A. F. Band.

Ralph Thomas, of Hollywood, is the teacher of the 13-year-old soprano, Lois Butler, who was the guest soloist of the Nelson Eddy broadcast on Easter Sunday. In June Mr. Thomas will present two student recitals (juvenile and adult) in the large Memorial Auditorium in Hollywood. With these concerts he will have presented 185 such events in the past few years.

James Melton receives the honorary degree of Doctor of Music from the University of Florida on May 1.

Vladimir Golschmann was invited to conduct the San Francisco Symphony at a concert at the Civic Auditorium on April 28, the first of a series of events planned for the United Nations Conference.

Two new directors appointed to the New York Philharmonic Symphony Society board are Francis T. P. Plimpton and Robert Taylor Swaine.

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THE DANCE

By ROSALYN KROKOVER
Dance Editor, Musical Courier

It has almost become an established tradition that Ballet Theatre should dominate the dance in New York during the month of April and this year is no exception. The only other event of major importance during the last few weeks was the Jacob's Pillow Dance Festival, more about that later in the column.

On April 7 Tamara Toumanova and Andre Eglevsky again danced Swan Lake. Eglevsky always gives a superb performance technically and manages to project human emotions and qualities in the pantomimic sections in order to give the piece some meaning. Toumanova, on the other hand is concerned first with technique and second with the portrayal of the character. Somehow, her dancing doesn't seem to flow; each phrase stops dead. There are exciting moments but little fluidity. The second ballet of the evening, Aleko, brought Eglevsky back in the title role. It was an all-around good performance of the Massine fantasy. Nora Kaye gave an exceptionally fine account of herself as the lusty gypsy; Tudor managed to bring meaning and dignity in the role of her father and Hugh Laing, as the gypsy lover, was intensely dramatic.

The New York premiere of Moonlight Sonata was third on the program, and a sad affair it was. Set to a Dorati arrangement of Beethoven's Sonata Op. 27 No. 2, Massine's nondescript choreography has a setting by Sergei Soudeikine that resembles an ad for a summer resort. Toumanova, as the Young Girl in a most unbecoming costume, is pursued by Massine the Poet. Albia Kavan, who seems to be making a place for herself in the company, is the one bright spot in her Cupid solo. Paul Petroff, the Dark Lover, draped in a black affair, is the fourth and last character to appear on the scene. A rollicking performance of Graduation Ball with Janet Reed and Harold Lang concluded the bill.

Premiere of Undertow

The outstanding event of the season took place on April 10 when Antony Tudor's new ballet, Undertow, was seen for the first time. With an original score by William Schuman and decor by Raymond Breinin, Tudor's psychological murder drama was the one serious effort by the company in several years. The work is divided into three sections—Prologue, The City and Epilogue. The first denotes birth and infancy, the second is adolescence and manhood and the final section is guilt. Hugh Laing is the central figure and all action revolves around him during the entire work. The many characters are named after Greek gods and each reflects their particular significance. Tortured mentally and physically by all the lurid aspects of life, The Transgresser (Hugh Laing) murders Medusa. The mood throughout is grim, except for one section danced by Janet Reed and Dick Beard as Hymen and Hera. Laing's dramatic power has developed to such an extent that one is completely absorbed with the emotions he conveys. The other most difficult roles fell to Nana Gollner, Alicia Alonso, Lucia Chase, Shirley Eckl, Diana Adams and John Kriza, everyone of whom deserves praise.

It is a great satisfaction and comfort to know there is a choreographer, of the intellectual stature of Tudor in our midst. In Undertow, as in all of his works, one is constantly aware of an unusual creative mentality in search of dramatic expression by way of ballet. He always captures the imagination as well as the eye which is a great relief, and encouraging for the future of ballet, during these days of light escape entertainment. The Schuman score is an integral part of the ballet, and there is too much in it to grasp all at once. Undertow must be seen several times in order to fully appreciate its significance. It may never be a box office attraction but it is one of the important works of Ballet Theatre.

Swan Lake with Nora Kaye, and Graduation Ball completed the program.

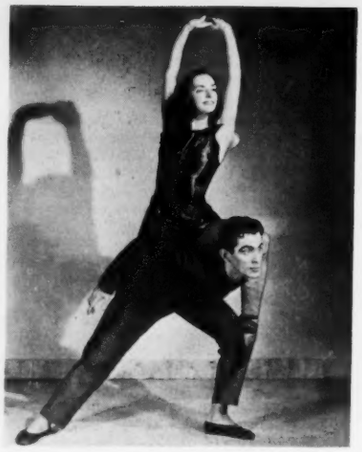
Argentinita Returns

On April 16 Rosella Hightower and Alicia Alonso danced the parts usually taken by Nana Gollner and Nora Kaye in Waltz Academy. It is a mystery why the more important roles do not fall to these two dancers. Their work is impeccable and one would have to look far to find a better Swan Queen and Giselle.

El Cafe De Chinitas also seen during the evening was originally staged for the Stadium by Argentinita and it is one of her best large works. The original group of four—Argentinita, Pilar Lopez, Jose Greco and Manolo Vargas—are supplemented by other dancers, singers and guitarists. The music is an adaptation of a folk song by F. Garcia Lorca and the decor is by Salvador Dali. Emilio de Torre was the guest conductor. The ballet is gay, colorful, and naturally full of exciting dancing.

Argentinita's company have also been seen in Bolero, Pictures of Goya and Capriccio Espagnol during the Met season. This little organization is a great favorite with the audiences and the thought of Greco's absence from the group which we have come to know, almost as a family, is a little difficult to imagine.

On April 20 there were three little divertissements sandwiched in between Romeo and Juliet and Graduation Ball,



A SCENE FROM UNDERTOW.
Nana Gollner and Hugh Laing in the new Tudor work. (Photo by Alfredo Valente.)

one of which was a giddy little *pas de deux* by Nijinska with He and She danced by Dimitri Romanoff and Lucia Chase. The music was a Rachmaninoff Polka orchestrated by Dorati. There is little reason to believe this work will remain in the repertoire for long, so the less said the better. It was followed by the Black Swan Pas de Deux with Toumanova and Eglevsky. This was the most exciting performance for sheer virtuosity seen in a long time. Surely this is Toumanova's great forte, she should stick to it and keep away from the Giselles, Sylphides and Swan Lakes when there are Alonsos, Kayes and Hightowers in a company. The audience was wild with enthusiasm and rightfully so. This was followed by dances from Capriccio Espagnol which found the Argentinita group in top form also. The Escena Gitana was especially well danced by Argentinita and Greco.

The orchestra, for the most part under the direction of Antol Dorati, has been very good. Sir Thomas Beecham has conducted Romeo and Juliet several times; Emilio de Torre guest conducts for El Cafe De Chinitas and Mois Zlatin, Dorati's associate conductor takes care of the balance.

Jacob's Pillow Program

Jacob's Pillow Dance Festival, Inc., presented a gala dance event at Carnegie Hall on April 17. M/Sgt. Walter Terry, formerly dance critic for the Herald Tribune, home on a furlough after two years of service overseas was the master of ceremonies, and a fine one he was, for things really kept moving. The dancers who participated were Richard and Flora Stuart, La Meri and Four Natya Dancers, Tashamira, Kurt and Grace Graff, Arthur Mahoney and Thalia Mara, Margaret Severn, Asadata Dafora, Iva Kitchell, Henry Schwarze, Trudy Goth, Katherine Sergava, and, the treat of the evening, Ted Shawn and Ruth St. Denis. For the first time in 15 years Ted Shawn and Ruth St. Denis were seen dancing together in Tillers of the Soil and Josephine and Hippolyte. It was truly nostalgic for all who remember the Denishawn days. Everyone who appeared on the program has been in some way associated with Jacob's Pillow or the Denishawns and it is interesting to note the many types of dancing represented. This bodes well for the Jacob's Pillow University of the Dance. And, as we are reminded by the program, "contributions made to the organization are deductible in figuring income tax returns."

Dance News

On Apr. 8 the Charles M. Storm Co., televised La Meri's version of Scheherazade. The production was staged by Raymond E. Nelson, Vice President in charge of Radio and Television for the Storm Agency. That television is still in the experimental stage, there is no doubt or question. Considering all the shortcomings and problems, the performance of Scheherazade was encouraging. Not only did La Meri and her dancers televise well but the camera direction did a pretty good job of keeping the story moving and pointing up the climaxes. Since the movie industry still hasn't perfected the science of filming dance sequences successfully, perhaps television will lead the way. . . . Sleeping Beauty, a dance play by Hans Schumann is scheduled to be performed at Bryn Mawr College for the second time on May 10 and 11. This is the fourth in a series of dance plays by Mr. Schumann, all based on old fairy tales—Cinderella, The Goldspinner, Rodrigo, and Hook Lee and the Dwarfs. These works stress the symbolic quality in scenario, dancing and music. . . .

La Meri has announced the premiere of a new Spanish Ballet danced to the Iberia score by Debussy. The ballet is in 3 scenes and 14 dancers will assist Mme. La Meri in the production, which is scheduled for May 22, 23, 29 and 30. Carlos Jose with a Portugese Folk Group will also appear on the program as guest artists. . . . Jose Greco, the popular Flamenco dancer, who has resigned as premier danseur with the Argentinita Company to eventually form a company of his own, has signed Louis Winkler to compose and arrange original ballet scores. And while speaking of Greco, he is the subject of three oil paintings by Jere Wickwire in the current Demotte Gallery exhibition. . . . The artist Lee Hager's Impressions From the Ballet were exhibited at the Marquié Gallery recently.

Since William Bales, who heads the dance department at Bennington College, has secured a leave of absence for the first semester, the dance trio of Jane Dudley, Sophie Maslow and Mr. Bales will be available for the entire concert season for 1945-46. The Trio will make their first transcontinental tour. . . .

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NEW YORK CONCERTS

The Philharmonic concert under Rodzinski, on April 5, presented Rudolf Serkin as assisting artist. With his usual technical perfection and his sane musicianship, Serkin played Beethoven's Concerto for Piano and Orchestra in C minor, No. 3, beautifully and impressively. In the first movement he employed Beethoven's own cadenza. Rodzinski provided excellent support, and played the Coriolanus Overture by Beethoven, with dramatic verve and tonal beauty.

Less satisfactory was the performanance of Bruckner's Seventh Symphony. One has to feel his music, otherwise one never achieves the last perfection in the production of his works. Rodzinski, though treating this symphony with all due respect and admiration, apparently approaches it more from the outside. The results show Bruckner's work as long-drawn and talkative, whereas it should be intense and dramatic. But one was thankful to hear again a work of one of the symphonic masters of the last century. H. W. L.

The Coriolanus overture and Serkin's masterly performance of the concerto, were repeated on Sunday afternoon. For the rest, Rodzinski offered the Scherzo in G minor from Mendelssohn's Octet for Strings and Tchaikovsky's Romeo and Juliet. M. L. S.

Young People's Scores Heard

The Young People's Concert of the Philharmonic, conducted by Rudolph Ganz at Carnegie Hall, April 7, was distinguished by the presentation of two compositions by the youngest of our contemporary composers, Manhattan Nocturne by Philippa Schuyler and The Misbehaving Clocks by Edward Earle. Thirteen-year-old Miss Schuyler wrote her Nocturne when she was in Mexico City a year ago. She describes it as "a nostalgic expression of a great city at night." It is expert in harmonization, colorful in orchestration (the young musician's own) and indicative of a spontaneous talent for musicianly effects. Edward Earle's composition, The Misbehaving Clocks, orchestrated by Charles Wakefield Cadman, is an excellent descriptive work, unusually well conceived by the 14-year-old composer. Also on this request program were Rossini's William Tell Overture, excerpts from Tchaikovsky's Nutcracker Suite, Ganz's Percussion Melée and Sousa's The Stars and Stripes Forever. Awards, medals and ribbons were presented to junior musicians by Olga Samaroff-Stokowski and Mrs. Henry Martyn Alexander, assisted by Mrs. Ernest Schelling and Maurice Van Praag, orchestra personnel manager. M. C.

Rodzinski and Casadesus Aid Red Cross

With a concert which raised $15,000 for the Red Cross, the Philharmonic Orchestra under Artur Rodzinski, with Robert Casadesus, pianist, as soloist, packed Carnegie Hall on April 9. The program consisted of the Egmont Overture, the Seventh Symphony and the Emperor Concerto by Beethoven and the Suite from Der Rosenkavalier by Richard Strauss. All of the participants, contributing their services, seemed to give their very best to the worthy cause, and the concert was an artistically outstanding one. Casadesus' reading of the Beethoven concerto is known for its classical style, its virility and masterful shading. He and Rodzinski were in perfect accord in their interpretation. The Egmont Overture and Seventh Symphony were performed with dramatic verve and warmth, the second movement of the symphony memorable for its beautiful balance of tone and tempo. The Rosenkavalier Suite was an effective closing number. H. W. L.

Koussevitzky Leads Fauré Works

The Boston Symphony, at Carnegie Hall on April 11, combined Russian and French works in a program executed with such brilliance that the sold out house seemed spellbound from beginning to end. This reporter has heard Shostakovich's Symphony No. 8 three times this season and always gained the impression that, though beautiful in details, it lacked continuity and was far too long. All these shortcomings seemed to disappear when Koussevitzky made this work live with overwhelming dramatic power and deeply moving lyric intimacy.

In honor of the centenary of Fauré's birth, which falls on May 12, the second half opened with a Suite from his music to Maeterlinck's Pelléas et Mélisande. In Koussevitzky's reading the work showed all its outstanding beauties, the complete negation of all superficial effectiveness in favor of a genuine and heartfelt musical truth. The same characteristics belong to Fauré's Elegie for Cello and Orchestra, in which Jean Bedetti played the solo part immaculately. With the second suite from Daphnis and Chloe by Ravel, the evening came to a brilliant close. The ovation lasted until the lights went on. H. W. L.

Concert Aids Stalingrad Orphans

A concert of new Russian music was given on April 13, at Carnegie Hall to raise funds for the War Orphans of Stalingrad. The goal was reached successfully, for $5,000 was contributed in a collection, in addition to the box-office receipts of a completely sold out house. Leonard Bernstein ably conducted the orchestra in Prokofieff's Classical Symphony, the accompaniment to Shostakovitch's Concerto for piano and orchestra, superbly played by S/Sgt Eugene List, and the first performance in America of Khatchatourian's Symphony No. 2. The latter is a long-drawn-out, rather unoriginal score with some interesting folk material. Lawrence Tibbett and Maria Kurenko contributed groups of songs. Mr. Tibbett, in addition to his singing, read a poem written by Carl Sandburg in commemoration of President Roosevelt. In its simplicity, it made a deep impresison. A group of numbers by the Russian Choral Society, with Leon Adomian conducting, enriched the bill. H. W. L.

Boston Symphony Honors Roosevelt

The season's final concert of the Boston Symphony Orchestra on April 14 was dedicated to the memory of Franklin Delano Roosevelt, the program including the first movement of Shostakovitch's Eighth Symphony; the first two movements of Beethoven's "Eroica" Symphony; and, with the assistance of the Harvard Glee Club, the first local performance of Randall Thompson's The Testament of Freedom, a setting of excerpts from the writings of Thomas Jefferson. The national anthem was the final, instead of the initial number.

The entire concert was solemnly impressive, the audience refraining from applause throughout and observing a moment of silence. Mr. Thompson's score is a masterly one, not the work of a propagandist or composer writing opportunely for a time of crisis, but a sincere, straightforward piece of work, a fitting treatment of Jefferson's words. The chorus and orchestra gave magnificent enunciation to the score. Koussevitzky rose to superb heights throughout the afternoon, carrying the orchestra with him to unforgettable tonal achievement. B. H.

Philharmonic Season Ends

Bringing the Philharmonic season to a close, Artur Rodzinski on April 15 conducted a superb concert in tribute to the late President. Although suffering from an attack of influenza, Mr. Rodzinski insisted on taking the podium for this and the preceding Friday afternoon program because of the nature of the events. He conducted with potency and inspiration a list consisting of the Allegretto from Beethoven's Seventh Symphony and the Brahms Second Symphony. He was relieved at the baton before the Brahms number by Ignace Strasfogel, assistant conductor, who led the orchestra in Mozart's G minor Symphony. D. B.

Hugh Ross Conducts Sowerby Premiere

Carnegie Hall was the scene of a concert presented by the Schola Cantorum, under Hugh Ross, for the benefit of the Armed Forces Master Records Service on April 18. Assisted by the Philharmonic-Symphony Orchestra, the Choir of the USNR Midshipmen's School, solo quartet and solo soprano, the unusual program offered some of the best choral singing heard this season together with fine individual work. In Mozart's seldom sung Missa Brevis in F, marked by all the beauty and freshness of this composer's artistry, Maria Maximovitch, soprano, Saida Knox, contralto, Norvel Campbell, tenor, J. Alden Elkins, bass, were the soloists. The Midshipmen's Choir made a splendid showing in The Testament of Freedom by Randall Thompson, Parts 1 and 4, sung with the direct and effective simplicity necessary to the sincere and melodic composition.

Interest centered on the Sowerby setting of Matthew Arnold's English version of St. Francis' Canticle of the Sun. The first performance of the cantata would appear to establish it as a major choral work, massive in orchestration, well devised for the singers and magical in its capture of mood. It is a splendid reconciliation of the modern scale and interval ideas with ecclesiastical color. An interesting contrast was Loeffler's Canticum Fratris Solis, a more delicate and subtle setting, lyrically projected by Ellabelle Davis. Miss Davis unquestionably possesses one of the great voices of the day, a fine talent for song, and gave a persuasive delivery of rich and thrilling tone. A third rarity, the Te Deum by Holst, is a fluent and very well-written score. George Volkel was at the organ. M. C.

Adrian Fisher, pianist, was heard in her first New York recital at Town Hall, April 4. The program included the Andante and Variations in F minor of Haydn, Novellette in F sharp minor by Schumann, and the Prokofieff Sonata No. 6. A group followed composed of Sonatina (1932) by Paul Bowles, Oiseaux Tristes by Ravel, Masques and Poissons d'or by Debussy, Toccata by Poulenc. Miss Adrian ended her set list with the Paganini-Liszt Etude in A minor. Like many of the young artists of the day, Miss Fisher is in tune rather with the modern idiom than with the classics of a bygone time. Her work throughout was stylistic and technically excellent; the mood values were colorful and well-balanced. W. T.

Apollo Boys Choir Appears

The Apollo Boys' Choir of Dallas, Texas, presented an interesting hour and a half of ensemble singing on April 6 at Town Hall. The non-sectarian, nondenominational group of 23 boys, under the able direction of Coleman Cooper, founder and director, gave a program of ecclesiastical a cappella compositions, including a Mozart Kyrie for five sopranos, and a solo trio arrangement from The Magic Flute and modern works, sung in English and generally unaccompanied. The young choristers possess voices of unusual beauty and Mr. Cooper has developed tones of exquisite clarity. Attacks and releases were flawless. The Sanctus from the Imperial Mass of Haydn was given a truly spiritual interpretation. Bert Hallock, at the piano, gave assistance in occasional accompaniments.

(*Please turn to page 25*)

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Philharmonic Orchestra completed the most successful of its twenty-six seasons with a beautifully played concert on April 5 in the Philharmonic Auditorium. With a free hand in the past year, Musical Director Alfred Wallenstein has lifted the orchestra to its highest artistic achievement, with capaciy and enthusiasic audiences resulting.

Wallenstein interpreted the lyric Second Symphony of Rachmaninoff with exquisite finesse deftly combined with urgent utterance that won a vociferous ovation. Siegfried's Rhine Journey from Wagner's Götterdämmerung was hauntingly expounded, and the American conductor lifted his ensemble to a towering peroration in the massive Bach-Respighi C-minor Passacaglia and Fugue.

Recitals by Headliners

Ethel Bartlett and Rae Robertson once again demonstrated the art of perfect synchrony at their duo-piano recital in the Philharmonic Auditorium, April 17, with an Elizabethan Suite arranged by Miss Bartlett and Brahms' Variations on a Theme of Haydn as highlights. Especially interesting were Harold Triggs' clever Surrealist Afterlude, Bax's effectively descriptive Poisoned Fountain, whose story was explained by Robertson, and three Gershwin Preludes arranged by Gregory Stone.

The high point of Joseph Szigeti's Philharmonic Auditorium recital April 8, was the first local performance of Prokofieff's Sonata, Op. 94. The violinist and Pianist Harry Kaufman collaborated on a lyrically expressive reading of this ingratiating work. Igor Stravinsky was in the audience to hear an able presentation of his somewhat angular Duo Concertant. Climax was the effective Stempenyu Suite of the late Joseph Acron, precede by Ernst Bacon's merry Buncomb County and Mompou and Shostakovich arrangements. The Brahms Sonata, Op. 108, and the Mozart D Major Concerto (No. 4) completed a musicianly program.

Well varied also was the vocal recital of Gladys Swarthout on April 12, studded with novelties all the way from Gluck's Di Questa Cetra to American folksong arrangements by Howard Brockway and John Jacob Niles, and including items by Chausson, Chabrier, Jongen, Clergue, Mignone and Nin, and an aria from Thomas' Mignon. Lester Hodges provided plastic accompaniments molded to the singer's moods.

James Melton pleased his auditors with his tenor recital, April 2, especially in the informality of his encores. The program, which ranged from Handel, Mozart, Franz, Schubert and Strauss to Chaminade, Rachmaninoff, Hageman, Rimsky-Korsakov and Sacco, suffered from a sameness in delivery. Robert Hufstader accompanied and contributed a solo group.

A Modern Traviata

Continuing on the lines established by the late George Houston, the American Music Theatre gave an admirably modernized version of Verdi's Traviata in Royce Hall, University of California in Los Angeles, on April 7. Lillian Fawcett, Charles Platte and John Shafer led the cast, Richard Lert conducted and William Wymetal handled the stage direction.

Debut recital of Ramon Werts showed a promising 15-year-old with a pleasing tone, who should prove good hearing when his enthusiasm ceases to outrun his fingers. Beethoven, Chopin, Liszt and Debussy comprised the program in the Halliburton Building West Hall, April 13.

Another talented young artist to play was Munya Cherniavsky, cellist, at the Wilshire Ebell Theater, April 8. Her tone was good, intonation fair and technique adequate in items from Bach and Haydn to Shuk, Bruch and Scriabin.

•

Edward Ward's musical score to Walter Wanger's picture, Salome, Where She Danced, made effective use of folk song. Star Yvonne de Carlo proved better at sinuosities than on the points, though she was reported handicapped by an injured foot at the time the ballet sequence had to be filmed.

Plan New Broadcast Studios

The Don Lee and Mutual Broadcasting Systems have purchased a 90,000 square foot tract on Vine Street, south of Sunset Blvd. and will start erection of buildings as soon as materials and labor are available, probably in the early fall. Four major broadcast audience studios are projected, each with a seating capacity between 300 and 400, together with seven non-audience studios, with administrative and executive offices. The building is designed to incorporate television broadcasting later.

Hollywood Jottings

Norman Söreng Wright is preparing his sixth annual Cesar Franck Festival, to be given in the First Methodist Church in Hollywood on May 6. The great Mass in A will have its first local hearing, Director Wright will present two seldom heard organ selections and Pianist Edith Schlatter will play the Prelude, Chorale and Fugue. The Church thinks so highly of the annual Festival that the regular service will be turned over to it on this occasion. It will be one of the few times that a mass will be sung in Latin in a Methodist Church.

Miss Schlatter, a pupil of Mr. Wright's for nine years, incidentally stole the show with the same Franck work when the University of California at Los Angeles presented four leading young artists in concert on April 13.

Pianist Helena Lewyn is introducing two new works by a young resident American composer, Caruthers Conway, at her next recital in the Wilshire Ebell Theatre, May 18, under the Behymer aegis.

American Festival in Paris Postponed

The festival of American music which had been planned for June in Paris has been postponed indefinitely, according to the Overseas Branch of the Office of War Information, which assisted in making arrangements for the event. "Transport difficulties and generally unsettled conditions resulting from the increased tempo of the war in the European theatre" forced the decision. OWI said that "official and unofficial circles both here and in France deeply regret the necessity for postponement, for it had been widely recognized that the years of German occupation had created a demand among the French for recent American developments in music and the arts."

Plans are now being discussed by musical organizations for a Fall festival under joint French-American sponsorship, according to the OWI, and it is hoped that if these plans go through, Aaron Copland and Leonard Bernstein may still be available to conduct the concerts, as previously announced.

Toscanini's Coast Concert Interrupted by "Dancer"

HOLLYWOOD. — Angelenos, listening for the first time to Arturo Toscanini as he conducted the Philharmonic Orchestra in a special concert in Shrine Auditorium, April 19, were horrified when a publicity-seeking woman climbed over the footlights and began to dance to the Weber-Berlioz Invitation to the Dance. At first startled by the unscheduled interruption, Toscanini afterwards merely smiled indulgently. The uninvited guest was removed by police, and the program proceeded.

Toscanini's mastery of the orchestra was evinced in a conservative program, which began with Rossini's Overture to Semiramide and continued through the Beethoven Seventh Symphony and the Brahms Variations on a Theme by Haydn, included also Wagner's Preludes to Tristan and Isolde and The Mastersingers. The occasion, for which the distinguished conductor and the players donated their services, established a pension fund for the orchestra.

R. D. S.

De Quesada

(*Continued from page 11*)

ive partner," he is the active force in the plan. Here again love for music brought me into touch with those who administered the precious inheritance. We made friends; my advice was sought by them, and before I knew it, I was organizing their tours in countries I knew and where I had built up audiences.

This personal relationship with the artist has always been the most important and most productive element in my emotional activities. I am proud that artists like Heifetz, Brailowsky, Rubinstein, Iturbi, Milstein, Arrau and many others have looked upon our association in this light.

I believe that, in addition to this human bond, the artist could even participate actively in the economic side of his career. Why shouldn't it be feasible that artist and promoter together find the best way to administer professional life as equal partners?

Stokowski and Taylor Both are Bridegrooms

Leopold Stokowski, prominent orchestra conductor, and Gloria Vanderbilt di Cicco were married in Mexico on April 21, according to an announcement by the bride's mother, Mrs. Reginald Vanderbilt.

Deems Taylor, composer, was married to Lucille Watson-Little, 20-year-old costume designer, in Arlington, Va., on April 17, according to an announcement by the bride's mother, Mrs. George Watson-Little.

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Washington (D. C.) Post
January 11, 1945
"The blond soprano received so many recalls that one lost count of them. She was in excellent voice and sang with an ingratiating artistry that made her captivation of the audience a foregone conclusion."

Jacksonville (Fla.) Journal
November 18, 1944
"We have seen and heard many musicians here in our town, but none can compare with Helen Jepson in voice, charm, personality and beauty. She has them all rolled in one. Her program was wonderfully chosen."

Akron (O.) Beacon Journal
October 25, 1944
"Helen Jepson Delights Musical Club Overflow Crowd"
"I can't recall ever hearing Miss Jepson sing with more warmth and beauty of tone than she revealed last night."

Peoria (Ill.) Transcript
April 6, 1945
"A voice at one time faint with radiance, and edged delightedly with gossamer the next! The lingering sweetness of the Brahms song will be memorable treasuring, and those who listened will remember that magnificent nostalgic throbbing, longing in the Hugo Wolf song."

Atlanta (Ga.) Journal
October 13, 1944
"Glamour on the stage side of the footlights and 5700 music lovers on the audience side, the Helen Jepson recital brilliantly and excitingly opened the new season. . . . Her singing was more beautiful than I have ever heard her do. She has found a something new in her voice, richer and more perfect."

New Orleans (La.) Times Picayune
February 24, 1945
"Miss Jepson's rendition of the Mimi Aria was sung with the charm, feeling and understanding as it is sung only by a truly great soprano."

Waco (Tex.) News-Tribune
January 28, 1945
"Miss Jepson maintained the high standard of artistry which has made her one of the most popular artists in opera, concert and radio. The material beauty of her voice, her charming personality, and her thorough musicianship are qualities which have endeared her to the music loving public throughout the nation."

Worcester (Mass.) Eve. Gazette
January 20, 1945
"Helen Jepson was superb. She has beauty and charm. But best of all she has music in her fluent, soaring soprano, the clarity and warmth of which have not been matched by any other diva."

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Musical Tastes Of Our Southern Neighbors

By MYRON SCHAEFFER

For those Americans who have lived long enough in Latin America to admit they have only a vague notion of that region, the writing of the passing expert may seem like a blind man's description of a fair. (How anyone can learn to know a new country from the tea table of the local American Embassy is one of the mysteries of modern journalism. That definitely is not Latin America, nor do American criteria serve as a basis for understanding our Latin neighbors!)

For the artist traveling south for the first time, a few clues are in order. These are not to be found in the guide books, but have been learned the hard way, by experience both pleasant and bitter.

Artistically, Latin America has long been considered by the armchair traveler as one consistent cultural unit, which it is not. There is no unified Latin culture or typical Latin taste except in a marked preference for Cuban, Mexican and Argentinian dance rhythms as against our "gringo" swing.

Three Cultural Regions

The concert artist would do well to consider three distinct cultural regions, interdependent, but so different one from the other that success in one may mean little in another.

The first includes Mexico, Brazil, Argentina, Chile and the island republic of Cuba, the largest consumers and producers of musical talent. They are the oldest truly cosmopolitan centers in Latin America, and offer a public of sufficient size and training to support a great variety of musical forms. All of these centers have first-class symphony orchestras, chamber music groups, opera and a long tradition of theatre and concert attendance. There, also, the national composers enjoy substantial recognition. New works are frequently heard and the local artists can devote themselves exclusively to their profession.

The second division includes a number of small nations where, for lack of numbers, a truly active and progressive musical life has had little encouragement. The dependence of the local artist on political loyalties has too often forced him to abandon, for years at a time, his actual artistic career. Democratic and Republican cellists can play side by side in the New York Philharmonic for years without each fearing that the political influence of his partner may cost him his job. A Presidential election in the States is not an event of cultural importance. In Latin American countries it frequently is.

The countries of this second group, Panama, Guatemala, Salvador, Venezuela, Peru, etc., are on their way toward a significant musical identity, but for various reasons they are arriving a bit more slowly than their larger "*republicas hermanas*."

To the third group belong those countries which for geographical and topographical reasons have had their minds on things other than music. The Pan American Airways were hard put to find enough flat ground near Tegucigalpa, Honduras, for an airport runway. Transportation there has been such a problem that there are simply no pianos available. La Paz, Bolivia, at 12,000 feet, is a bit hard on the respiration and it is no wonder that in the past ten years almost no singer has even attempted to give a recital there. Managua, Nicaragua, is on the shore of one of the most beautiful lakes to be found anywhere, but ask anyone how it rains there, or how hot it gets during the dry season, and you will understand why very few artists have succeeded there!

This is only a partial explanation, but will help to orient the remainder of the analysis. What the artist in planning a program for a potential Latin American tour would like to know is whether the same program will have equal success in all of these types of country. The answer is "*NO!*" To a second logical question, "What kind of programs should be presented?" no exact answer can be given, but perhaps a few observations regarding the nature of his probable audiences will be of help.

Different Program Tastes

In the countries of the first group there is a public for almost any type of program. The same list which results in success in Paris or London, New York or San Francisco, will have similar reception in Mexico, Rio, Buenos Aires, Santiago or Havana. The reason is simply that as visitors or as permanent guests there is a large enough population steeped in European and North American traditions to color the audience reaction accordingly. In addition, in these countries the native population has had ample opportunity to develop a broad taste in matters musical. An all-French program need not depend exclusively on the national loyalty of the French colony, but will draw from all cultural groups.

But what of the audiences to be found in the countries of the second group? For lack of frequent concerts, the public has little choice. In order to hear good music at all, it will attend concerts in the hope that the artist is good and that his program will help to keep alive the memory of more frequent musical events elsewhere. This rather select public is small, although during the past ten years the influx of Central European nationals has more than compensated for the original number of Axis nationals ousted because of the war. Such a public would be content with a Carnegie Hall recital, but its number is small and to depend on these devotees alone would discourage the most valiant artist.

Fortunately, musical taste can be developed; and a sincere vote of admiration and confidence is due the local musicians and teachers who quite unselfishly are doing their best to create new publics for the great artists and music of the world. They have been working for years with little help and less recognition. Finally their efforts are showing results, and concerts are being attended with greater interest than ever before.

European Influence Strong

Public taste in music in these countries has been formed by the local maestro and talented amateur who for the past two generations at least have received their training and inspiration in three important European centers, France, Germany and Italy. This is important to note, since it points to the direct cause for the strangely mottled musical taste of various countries. In Panama the background has been primarily French, with a strong Italian influence. In Colombia the musical culture is primarily German. In Peru and Venezuela all three can be felt, while in Nicaragua, due to the dominant influence of Maestro Delgadillo, the musical taste is decidedly Italian.

Other influences have been at work, but so far it is hard to measure this accurately. Through the broadcasts under the auspices of the Coordinator of Inter-American Affairs and the airing of transcriptions by leading North American symphony orchestras these have become very well known in Latin America, and the Metropolitan Opera has become a household word. Recordings of the standard classics have also made their impression, but the number of private record players is small as yet.

New Expression Sought

With the exception of the great metropolitan centers already mentioned, Latin America is still a cultural frontier where much progress has been made, but the uninitiated will find the lines of development strangely varied. The potentialities are really great though unpredictable.

What is happening is that the native composers in these countries are looking for new modes of expression. They are breaking with their musical past, but have not had the long, slow indoctrination of modern European music that has molded the North American composers. As a result, the Latin American turns to his native folk-music, which is rich and original. Something new will one day come from all this, because there is no long-hair tradition to break. The Latin American makes little distinction between *musica selecta* and popular music. His taste includes them both. He is a romantic at heart and demands a certain amount of melody to carry him from one concert to another. This is not a criticism, but rather a frequently proven fact, that may be taken quite seriously by those who would make a successful tour of the middle Americas.

High Quality Demanded

But how does all this relate to the question of building a successful recital program for Latin America? One thing is certain. The difference in taste between the Americas is not one of quality. Any let-down in the excellence of the performance or of the music performed is fatal. The answer lies in a consideration of the artists' two-fold obligation, to himself as an artist and to the musical interests of the country in which he is to perform.

The artist has two choices. He can either ignore entirely the difference in taste he is bound to find, or he can plan a program that will reflect the greatest possible variety of tastes. Which he chooses to make depends on the artist, but a part of his moral and artistic obligation is the musical education of his own and other artists' future publics. There should be a link between the musical experience of his present public and the wider appreciation he always hopes to capture one day. It might be well to think of a highly critical and sensitive audience, but one that has little interest in the musicians' musician. Latin American musical taste is conservative and romantic, but very good.

Finally, there is the question of including Spanish music for a Spanish-speaking culture. Compositions with a Spanish flavor are sure to succeed, but too much concession to this apparent preference will lower the artist's prestige. The artist should play that music which he plays best. If Spanish music is not your *forte*, by all means leave it out.

The Latin American audience is a very exacting one, yet at times more generous and fair than our own. A relatively unknown artist has an excellent chance of making a lasting reputation through his own artistic efforts, whereas in another part of the world he would require a highly paid press agent.

Latin America, the child of Europe and America, like every intelligent child, looks like its parents, but has a mind of its own.

Werrenrath Leads Press Club Chorus

WASHINGTON, D. C.—The National Press Club Chorus of Washington made its official, and a very auspicious debut in the club auditorium on Apr. 10. Under the able direction of Dr. Reinald Werrenrath, who also was heard in solos, the chorus sang several groups of works representing a wide range of composers and folk songs. Gertrude Smallwood Mockbee, the accompanist, played solos by Schumann, Respighi and Villa-Lobos.

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(Columbia Records)

What To Wear On A Latin American Tour

By FRIEDE F. ROTHE

When an artist undertakes a first tour of South America, probably the first question asked is, "What kind of clothes shall I need for my trip?"

When travelling to South America, the issue is not what one would like to take, but the least one can get along with and still look respectable.

Since the war the only means of travel to South America has been by plane. The airway companies allow each passenger only 55 pounds of baggage. As this includes only the most practical kind of wardrobe, one can imagine the plight of any prima donna who might have to cart along three or four costumes, four or five evening gowns, at least two wraps, shoes, hats and accessories. Of course, you can pay for extra baggage but the rate charged is purposely meant to be discouraging.

Starting out then, let us say, from New York at the beginning or the middle of the summer to arrive in the height of the season either in Rio or Buenos Aires, you should wear something light that will carry you through on hot days in Florida while waiting for your plane, and also serve you through the heat of Puerto Rico, Cuba and Trinidad.

Extremes of Heat En Route

On my first trip to South America last year, when I accompanied Metropolitan Opera mezzo-soprano Jennie Tourel, I discovered early enough the mistakes we made. In Florida we almost died of the heat for not having enough cool things to wear. Most of our clothes had been planned for our stay in Rio, in what we thought would be a winter climate. This also played havoc with us in torrid Trinidad.

This year on our trip from New York to Rio our clothes are going to be as cool and light weight as possible. The wisest selection no doubt would be a linen or shantung suit for travelling and a simple cotton dress to change into when the plane halts for the night. When it gets cold on the plane, as it sometimes does 10,000 feet up in the air, we can throw the coats we are carrying for Rio over our shoulders. If they are packed away, the plane steward can always get you a blanket.

Temperatures in Rio

If you reach Rio de Janeiro in July or August, Brazilians are then enjoying their winter, which only means for them the coolest part of the year. Temperatures vary from 80 degrees during the day to 55 at night.

In the daytime, the lightweight suit or dress that saw you through Florida and Trinidad, will serve you well in Rio as well. Only now you have to plan on being a bit more fashionable, so an additional smart suit or two would go a long way. Rio shops, incidentally, have some of the smartest suits any woman would care to buy. If you are planning to buy any, wait till you get to Rio, where you can also pick up silk stockings and beautiful handmade blouses. Shoes are not always made well there, so don't count on buying these, and see that you come amply provided to carry you through a tour.

A woman artist also needs for Rio one or two attractive afternoon dresses for cocktails, teas, and receptions, of which there are many. In the evenings, formal dress is *de rigeur* at the opera. Brazilian women of fashion dress beautifully, and the thing to do is to take pains not to look like a country cousin! Dress there is not only correct and very Parisian, but also very lavish. For restaurants and the casinos, formal dress is not required. But at the opera, if a man forgets to take along a black or white tie, he has to go and sit in the gallery.

The Buenos Aires Climate

Coming down to Buenos Aires, the winter corresponds more to our own. The winter wraps you used in Rio will do there, plus additional cold weather clothes for the day. If Rio is fashionable in the evening, Buenos Aires goes one better. For our trip there this summer Miss Tourel and I plan to use the same gowns as for Rio, plus extra touches we can pick up in Buenos Aires, where the shops are supposed to be among the finest, and the things to buy some of the most beautiful in the world.

Coming home by the way of Santiago, Chile; Lima, Peru; Bogota and Caracas, the story repeats itself more or less. It's still quite cool in Chile and naturally gets warmer all the way up. In Caracas it's about as hot as Trinidad.

Anent Operatic Costumes

If you are an opera singer, plan to take along at least one or two of your favorite costumes. Though both the opera houses in Rio de Janeiro and the Teatro Colon in Buenos Aires will make your costumes, you probably won't be as happy with them as with your own. It pays to take extra baggage and have yourself turned out just so. Also take your costume jewelry and trinkets for the stage, or you'll be spending days shopping trying to get up a collection. If you are going to sing recitals, or appear as soloist with orchestra, take all your own music including orchestral parts. In Rio de Janeiro, for instance, orchestral parts for even the most famous of operatic airs and vocal solo works are as hard to come by as the perfect man!

With this, I come to the end of my forewarning and advice, and wish you *bon voyage*.

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Activities of the Artists

William Spada has been re-engaged for the third time by the Rochester Grand Opera Company to conduct a performance of Traviata on May 19, with Norina Greco, Armand Tokatyan and Francisco Valentino in the principal roles.

Instrumental pupils of Alfred Alcaro gave a recital in Carnegie Chamber Music Hall on April 15, assisted by guest vocal students of James Morrison.

A program of compositions by Karl Weigl was presented on April 7 at the Brooklyn Museum. Participants were Vally and Karl Weigl, pianists; Sally Cherry Pestcoe, soprano; Boris Schwarz, violinist; Alice Howland, mezzo-soprano; Janos Scholz, cellist.

Salvatore Baccaloni, basso buffo of the Metropolitan Opera, will appear with the Cincinnati Opera Association, as Leporello in Don Giovanni on June 28 and July 13, and in Don Pasquale on July 3 and 17.

Mimi Benzell, coloratura soprano of the Metropolitan Opera, will appear in St. Louis with the Municipal Theatre Association this summer, in The Fortune Teller during the week of June 25 and in Sari the week of Aug. 20.

Harold Henry gave the second and third piano recitals in a series at his New York studio on March 26 and April 30.

John G. Paine, general manager of ASCAP, and Herman Finkelstein, resident counsel for the organization, left on April 10 for Washington, D. C., planning to go on by clipper to Europe. For about six weeks they will confer with representatives of European performing right societies.

Dr. Ramon Grau San Martin, President of Cuba, gave a reception in honor of Vivian Della Chiesa, soprano, in Havana during her season there with the Italian Opera in April.

Daniel Saidenberg has been reengaged to conduct the final two weeks of the Ballet Theater's tour, completing six weeks with this organization. He will play as assisting artist with the Budapest String Quartet at the Library of Congress in May.

The regular series of the Daniel and Florence Guggenheim Memorial Concerts by The Goldman Band, under the direction of Edwin Franko Goldman, will again be given this summer. The 60 concerts are the gift of the Daniel and Florence Guggenheim Foundation, as they have been for the past 14 years.

Herta Shilton will present eight young singers in recital on May 26 at Carnegie Chamber Music Hall.

The Oxford Piano Teachers' Guild met on April 12 at the Carl Fischer Recording Studio, New York. Kyriena Ziloti, daughter of Alexander Siloti, was the speaker.

Howard Kasschau was the member speaker and Henry Cowell the guest at the monthly meeting of the Piano Teachers Congress on April 5 at Steinway Hall.

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CHICAGO ANNOUNCES NEW MUSICAL CONTEST

By ELSA BOROWSKI

CHICAGO.—De Paul University has announced an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946, for pianist competitors from Canada, the United States, Central and South American countries. It offers a first prize of $1,000 and an appearance with a major symphony orchestra. The Board of Governors, which proposes to operate this contest in conjunction with the sponsorship of the Pan-American Union in Washington, is headed by Sergei Tarnowsky, faculty member of the De Paul University School of Music. Other governors include Désirê Defauw, conductor of the Chicago Symphony; Felix Borowski, composer, musicologist and music critic of the Chicago Sun; Rudolph Ganz, noted pianist, conductor and president of the Chicago Musical College; Olin Downes, music critic of the New York Times; and Arthur C. Becker, dean of the De Paul University School of Music. Seeking to discover this hemisphere's outstanding interpreter of Chopin, the contest will be open to pianists between the ages of 18 and 30. Details of the preliminary regional contests will be announced later.

Dorothy Maynor in Recital

Dorothy Maynor, soprano, assisted by Ernst Victor Wolff at the piano, was heard in recital at the Opera House at a benefit for the Chicago Urban League. Beguiling quality of tone and refreshing spontaneity distinguished her singing, as is usual, although the almost constant use of mezzo voce on this occasion deprived certain songs — such as Brahms' Meine Liebe ist gruen—of their fullness of impassioned delivery. But in works like Faure's "Les Berceaux," "Mandoline," or even Gismunda's aria from Ottone by Handel, such treatment was sheer enchantment, so gossamer the tone spinning, so felicitous the mood. The program also comprised songs and arias by Milhaud, Strauss, Massenet, Dvorak and Hageman, and spirituals arranged by the accompanist.

Rudolf Serkin Triumphs

One of the most memorable piano recitals of recent years was given by Rudolf Serkin at this season's final concert of the Adult Education Council series. The towering stature of the pianist's conception of Brahms' Variations and Fugue on a Theme of Handel was magnificently proportioned and a revelation of superb musicianship and virtuosity combined. Beethoven's Sonata Pathétique was equally impressive, noble in contour, its classic dignity infused with expressive warmth. Also notable was the projection of imagery in Une Barque sur l'ocean, by Ravel—in which the powerful sea eddied and surged, perilously tossing the frail bark. Other works included in the program were the G major Song without words and E minor Scherzo, by Mendelssohn; the Impromptu in F sharp major and B minor Scherzo, by Chopin; and two Czech Dances by Smetana.

Marian Anderson's Second

Marian Anderson, making her second appearance at the Opera House this season, was far more prodigal of voice and emotion than at the earlier recital. Singing with unwonted freedom and richness of tone she began with Schubert's Ave Maria, in memory of President Roosevelt, then proceeded to an affecting disclosure of Bach's aria, All Is Fulfilled, which was perhaps even more fitting to the occasion, in its searching poignancy and grief. A group of songs by Schumann were inimitably read in well contrasted mood and Halevy's seldom heard aria from Charles VI—Humble fille des champs—was an inspiring example of dramatic utterance. Spirituals, sung as only Miss Anderson can do them, were followed by numerous encores. Franz Rupp provided admirable accompaniments.

St. Olaf Lutheran Choir Heard

Choral singing of unusual excellence was heard when the St. Olaf Lutheran Choir, directed by Olaf C. Christiansen, gave a concert of sacred music at Orchestra Hall. The organization is remarkably trained, producing a unified tonal quality of exceptional purity, which, added to utmost precision of attack and flawless intonation, achieved a homogeneity of effect that made even the less momentous items on the program sound important. The music ranged from the 16th century to the present and there were occasional solo bits for members of the choir against a humming background.

Rudolph Reuter's Recital

Rudolph Reuter's annual piano recital drew a large audience to Kimball Hall. Always the fastidious pianist, whose taste and musicianship are of high calibre, Reuter maintained his customary standard in a lengthy program made up of works by Bach, Mendelssohn, Franck, Brahms, Chopin, Dohnanyi, Fauré, Granados and Liszt. Exigencies of style were well defined, key board technique was fluent and without effort, and when the music demanded it, the pianist was not at a loss to discover poetic expressiveness. In particular was Dohnanyi's Schumannesque suite, Winterreigen, given its meed of imaginative insight.

Symphony Gives Bartok Concerto

Violinists were the center of attention at the last three concerts given by the Chicago Symphony Orchestra. On the 26th program of the Thursday-Friday series, John Weicher, to be sure, shared the honors with Bela Bartok, whose Concerto for Violin and Orchestra was given its first local performance. A work of singular power, barbaric in rhythm and color, it presents formidable difficulties for the soloist, and it is saying much for the orchestra's concertmaster that he acquitted himself so admirably. By way of contrast, Defauw, began the concert with an effervescent performance of Mozart's Overture to Figaro and concluded with a portentously dramatic reading of Tchaikovsky's Sixth Symphony.

At the following Tuesday concert Zino Francescatti was soloist, first in the E flat major violin concerto, which dubiously bears the name of Mozart, and then in Paganini's vain, but overwhelmingly brilliant I Palpiti. Mozart, or no Mozart, the former showed to advantage the violinist's suavity of tone and classic grace of style, and the latter, brimful of technical hazards, was a challenge met with consummate ease by the intrepid soloist. Defauw gave the supplest of accompaniments to both works and, in his own division of the concert, led the orchestra in a high spirited performance of Johann Christian Bach's D major Symphony. He achieved no less engaging results with Moussorgsky's Pictures from an Exhibition, in Ravel's skillful orchestration, which reveals the wit and imagination of a conductor. The performance was exemplary.

The 27th program of the Thursday-Friday series began with a muffled roll of the drums and America, impressively played as a memorial to President Roosevelt. A moment of silence separated this from the Star Spangled Banner and then the concert proceeded as previously planned. Milhaud's Suite Provençale, its brightness of effect somewhat dimmed, perhaps, by the grave temper of the audience's mood, purveyed nevertheless a certain wayward charm, heightened by the sophisticated treatment of its folk material. The performance was no less persuasive than the work itself and in the two pieces from Albeniz's Iberia—Fête-Dieu à Seville and Triana—the orchestra achieved some of the most brilliant and flexible playing of the season. Death and Transfiguration, by Strauss, was also well played technically, but its inherent drama lost point in the restless pacing of the work as a whole. At the end Francescatti again appeared—this time in Lalo's overplayed Spanish Symphony. His polished style and tonal charm saved the piece from sounding hackneyed.

CARLTON GAULD,
American bass-baritone, formerly of the Metropolitan Opera, is appearing with the Charles L. Wagner Opera Company's production of Marta, now on tour. He is shown in the role of Plunkett.

Virginia Parker's Award Program

Virginia Parker, soprano, who won the competition sponsored by the Adult Education Council and the Society of American Musicians, presented her award recital at Orchestra Hall. She revealed a cultivated voice, beautiful in texture and of sizable proportions; a flair for emotional projection; sound musical taste and attractive poise on the stage. A taxing program included Handel's fleetly sung aria, Lusinghe piu care, a satisfyingly dramatic Pace, Pace, mio Dio, by Verdi. The German lieder was infused with sentiment, which only once or twice approached the

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borderline of sentimentality. Perhaps the French songs received the most subtle treatment, vocally and interpretatively, with *mezza voce* deftly used and sensitive pliancy of phrasing.

Nelson Directs Apollo Club

Bach's St. John Passion was given one of its infrequent Chicago performances by the Apollo Musical Club, under the able direction of Edgar Nelson. The massive choruses and chorales were well sung, with accuracy and fine tonal quality. Charles Sears, tenor, was the narrator and delivered his long recitatives with great clarity of diction. His few arias were sung with the correct understanding of their emotional content. Harry Swanson, was the voice of Jesus, and he, too, reflected the music's inherent pathos. John Macdonald, bass, the Pilate, sang his part with authority and notable grasp of its dramatic implications. Esther Hart, soprano, and Ruth Slater, contralto, gave their best efforts.

Russian Trio Closes Series

Closing its season at the Arts Club, the Russian Trio (Nina Mesirow-Minchin, pianist, Fritz Siegel, violinist, and Ennio Bolognini, cellist) presented a program largely made up of request numbers. The Tschaikowsky Trio, one of the most successful constituents of its repertory, was given a colorful and richly emotional performance. A movement each, from trios by Gretchaninoff, Heniot Levy and Arbos occupied the second half of the concert, and although the advisability of using only part of a piece of chamber music may be questioned, the playing, as such was admirable.

Beverly Watts at Kimball Hall

Beverly Watts, soprano, was heard in a well chosen program at Kimball Hall. Not as yet a completely developed vocalist, Miss Watts nevertheless sings intelligently and succeeded in using her voice, which is of excellent natural quality, to good advantage in songs of Bach, Mozart, Schubert, Gassman, Debussy and Weigl. Not least of the singer's qualities is a marked sense of interpretative values, which gave contrast to her varied offerings. Horace Bennett supplied competent accompaniments.

ANGEL DEL BUSTO,

concert artist, composer and first bassoonist of the Detroit Symphony, has been invited by Arturo Samoajno, general manager of the West Indies Concert Bureau, to give 12 concerts in September in Cuba, Santo Domingo, Puerto Rico and other Caribbean islands. Two or more concerts will be played for the Armed Forces. Mr. Del Busto toured his native Puerto Rico last summer and this year's extended tour is a result of the reception accorded him. He will leave the United States late in August, with Mrs. Del Busto, pianist. Mr. Del Busto lists 32 bassoon concertos in his repertoire. His programs are drawn from this source and from other works and arrangements.

Song Recital by Adelle Druktenis

Before a very large audience at Kimball Hall, Adelle Druktenis, soprano, essayed an ambitious program of arias and songs. The possessor of a real coloratura voice, which undoubtedly can be developed to a high plane of technical maturity, Miss Druktenis meanwhile found her way fluently through the complexities of a number of difficult works. Clearly the young artist has singing talent. Of interest, too, was a group of Lithuanian songs, which were simply and charmingly sung.

Tribute to Herman Devries

Antoinette Rich, who conducts the Chicago Piano Symphony Orchestra, and its subsidiary groups, the "Youth" Piano Symphony Orchestra, etc., will feature three compositions by Herman Devries, distinguished singer, teacher and dean of American music critics, at the last concert of the current series, May 25th.

Cara Verson in First Performances

Cara Verson, pianist, appeared before the Musician's Club of Women at Curtiss Hall, in the Ravel Sonata for violin and piano. This work has been given public performance but once before in Chicago, when the composer and Jacques Gordon, violinist, were heard at a concert given for the Pro Musica, a number of years ago. Miss Verson has an enviable record of giving first performances of works in various cities. She introduced to Chicago Copland's Piano Variations, and in a recital at Jordan Hall, in Boston, she gave the initial performances, in that city, of compositions by Castelnuovo-Tedesco (Sonata for piano), Malipiero, Hindemith, Szymanowski, Copland, Verrall and Rudhyar.

The Claudio Arrau photograph on the Front Cover is by James Abresch, N. Y. C.

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Tourel To Repeat Mezzo Rosina In South America

By ROSALYN KROKOVER

"It was wonderful just to be alive," remarked Jennie Tourel when queried about her trip to and impressions of Brazil. "The weather and atmosphere are so marvelous that no matter how hard I worked, I never seemed to tire. In fact, I never worked more or felt better in my life. Every night after a performance there was always a party, but by 9 o'clock I was up again and at the piano working on my next program."

The audience? Their contribution to the stimulation of an artist is not to be overlooked either, according to Miss Tourel. "Brazilian audiences are so different. They go all out in complete participation, which is simply wonderful for the artist. They actually become a part of the concert."

Although her successes have seemed to come rapidly of late, Miss Tourel's career has really been a steady climb to the top. There is nothing sensational in sincere art for the "promoters" of music to publicize. If a singer can hold high C above high C for 36 bars, or would consent to being dropped into the "Met" by parachute for a debut, that would be spot news. But in genuine art it takes time, patience and perseverance to perfect one's gift, and then it takes exactly the same time, patience and perseverance for that art to be appreciated by the public.

•

Born of Russian parents, Miss Tourel was educated in Switzerland and Paris. She was one of the leading artists of the Paris Opéra-Comique from 1933 to 1940, at which time she left Paris in a bit of a rush; just two days before the Nazis entered. Though the boards were up for Mignon, the singer, with her black French poodle, Minas, was in flight to Lisbon and then to the United States.

However, her reputation preceded this trip to the U. S. Miss Tourel sang Carmen and Mignon in the 1937 spring season at the "Met," and when she returned here in January, 1941, the mezzo-soprano immediately made appearances in Montreal, Havana, and Chicago.

It was not until the fall of 1942 that the music world became "Tourel-conscious." Toscanini had requested that she sing in Berlioz's Romeo and Juliet with the New York Philharmonic in October, and from then on it was one triumph after another. A performance of Debussy's La Demoiselle Élué with Koussevitzky and the Boston Symphony and the American premiere of Prokofieff's Alexander Nevsky under the baton of Stokowski followed. The next season brought her Town Hall debut and the press acclaimed her as among the foremost recitalists of the day. In March of 1944 she was back at the "Met" for Mignon and toured with the company in Detroit, Pittsburgh, Philadelphia and Boston. The season was supplemented with symphonic and recital engagements. Highlighting the current season were two notable Town Hall appearances—one in solo recital and the other as soloist with the New Friends of Music in rarely heard works by Ravel and Debussy. She also provided a bit of history-making at the "Met" this season, when she was the first mezzo coloratura to sing Rosina in Rossini's Barber of Seville on that famous stage. The role was originally composed for that range, but has always been transposed for a soprano coloratura. She will also sing it in Brazil.

•

In addition to her many other musical accomplishments, Miss Tourel sings in seven languages—French, German, Italian, Russian, Spanish, English and Portugese—and understands what she is singing for she can speak fluently in almost all of them. In fact, she is so linguistically inclined that when she sang the all Guarnieri program at the Museum of Modern Art, Brazilians were amazed that she did not converse freely in Portugese, which is the native tongue of the Brazilians. That was soon remedied.

"I just felt the rhythms and language instinctively," said Miss Tourel later. "At the conclusion of my short visit in Brazil I found myself carrying on telephone conversations and speaking to Brazilians in their own language. In every concert I always closed with a group of Brazilian songs, generally by Villa-Lobos, Guarnieri and Mignone."

A real tribute to her interpretation of Brazil's native songs came by way of being chosen to sing for their Independence Day—the first time a foreigner had been invited to sing there, she believes, for a National holiday.

At the present time, Miss Tourel is preparing five complete programs for her second visit to South America in the coming summer. En route there, she plans to sing in Trinidad, Puerto Rico and Caracas, and on the way home at Buenos Aires, in Chile and Peru. She must return in October for her first transcontinental tour of the United States and Canada. Before leaving for the Southern continent, on June 18, she is to be guest soloist on the Telephone Hour broadcast over a national network.

CARMEN IN CONFERENCE.
Jennie Tourel chats with Edward Johnson, General Manager of the Metropolitan, while waiting for her last act entrance in Bizet's opera, which she sang with the Metropolitan on tour in Minneapolis, April 28. Miss Tourel will again visit South America this summer. In her season at the Teatro Municipal, Rio de Janeiro, she will sing in Carmen, Mignon, the Barber of Seville and Norma. (Photo by Ben Greenhaus.)

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N. Y. Concerts

(*Continued from page 15*)

N. Y. Little Symphony

The New York Little Symphony, under the baton of Joseph Barone, featured Avron Twerdowsky, cellist, at their April 6 concert at Carnegie Chamber Music Hall. Mr. Twerdowsky revealed an impressive talent, particularly in Boccherini's cello concerto in B flat major. Another novelty was Virgil Thomson's Sonata da Chiesa, with the composer conducting, a work scored for viola, trumpet, horn, trombone and E-flat clarinet. Completing the list were Erlebach's Overturen-Suite and the Schubert Symphony No. 5. D. B.

The Music Education League presented winners of its 1944 piano concerto competition on April 7 at Town Hall, with the Centre Symphony Orchestra, Angelo Consoli, conductor. The winners were Irving King, first honors, Class B, and Suzanne Friedberg, second honors, Class A. Miss Friedberg was heard in Haydn's D major concerto, Mr. King in the first movement of the Grieg A concerto, op. 16. Both proved adept technicians and feeling interpreters. Orchestral numbers were Haydn's "Surprise" Symphony and Grieg's Suite from Sigurd Jorsalfar and Norwegian Dance, op. 35, No. 2. D. B.

Four New York premieres were included on the program of Martha Pollak, pianist, in Carnegie Chamber Music Hall on April 8—Suite Yougoslave Op. 2 by Josip Slavenski; Little Burlesque (Rudolph R. Reti); Chinesischer Gaukler (Lise Maria Mayer), Vitalba e Biancospino (Castelnuovo-Tedesco). These were bracketed by Drei Stüke by J. C. Mann, Beethoven and Brahms works, An American Country Dance by Lewis Slavit and a Liszt piece. A fine technician, Miss Pollak also shows imagination and fire in her playing. D. B.

Second "Invitation to Fame" Concert

W. Colston Leigh, on April 8, presented a second evening of his series, Introduction to Fame. The featured artists included Ann Kullmer, conductor of an all-girl symphony orchestra, who suffered sad experiences in Europe and Hitler's concentration camps. She led Prokofieff's Classical Symphony, the Hungarian Dance No. 1 by Brahms and Slavonic Dance No. 2 in E minor by Dvorak, and the Overture to The Marriage of Figaro by Mozart. Miss Kullmer also accompanied Gordon Dilworth in the Abendstern aria from Tannhäuser by Wagner, Ossy Renardy's performance of the last two movements of Mendelssohn's Violin Concerto, as well as Carol Brice in her aria, O Don Fatale from Don Carlos by Verdi. Miss Brice's voice has magnificent contralto material, which she certainly will improve by further study. In addition to her orchestral number, she sang with piano accompaniment The Tryst by Sibelius, and Der Erlkönig, by Schubert. Mr. Renardy played with piano Ave Maria by Schubert-Wilhelmj, and Zapateado by Sarasate. Mr. Dilworth also sang Nocturne by Pearl Curran and Glory Road by Jacques Wolfe with piano accompaniment, to the liking of his audience and was received warmly. H. W. L.

A large audience of almost pre-war brilliance gathered at Times Hall on April 8 to hear an Evening of Song with Greta Keller, assisted by Helen Howe, in "Characters and Caricatures." Gifted with the faculty of painting a dramatic picture with each song, Miss Keller presented first a Viennese group by Kalman, Stolz and Benatzky, followed later with Cy Walter's special arrangements, "Schubert in Swing," and numbers of Gershwin, Hoagy Carmichael, Noel Coward, Cole Porter, and others, and a final Viennese assortment. Miss Howe, who writes her own sketches, was heartily applauded in two assortments of these lively offerings. D. B.

An auspicious debut was made by Tibor Zelig in his Town Hall recital, April 9. The talented young violinist is a player of distinction, with a flair for violinistic fioritura. The emotional and dynamic effects were spontaneous and unforced, implying sensitive musicianship of fine calibre. Opening his program with the Mozart Sonata in B flat major, presented with clarity of tone and assured interpretation, Mr. Zelig continued with the Hindemith Sonata in E major, the Vieuxtemps Concerto in A minor (No. 5) and the Chaconne of Bach. The final group included La Fontaine d' Arethuse by Szymanowski, Malagueña by Albeniz-Kreisler and Caprice No. 24 by Paganini-Auer. The accompanist, Tibor Kozma, was an artist of equal standing with the soloist. His work was musically distinguished and high standard. W. T.

Inez Bull, American coloratura soprano, was heard in recital at Town Hall, April 15. Beginning her program with the small arias of Bononcini and Scarlatti, Miss Bull continued with the Cherubino aria, Voi che sapete, from the Marriage of Figaro, French songs by Martini, Weckerlin, Hahn and Chabrier. The Bell Song from Lakmé and two excellent groups of songs in English completed the list. The final number was a composition by the soprano, Let Freedom Ring, which showed a good feeling for melody. Miss Bull's voice has been developed along the lines of agility and high tessitura, thereby sacrificing some of the natural warmth and tonal color potentially hers. She sang with stylistic understanding of music and text, and was cordially received by her audience. Arpad Sandor was at the piano for Miss Bull. W. T.

A massive talent, not yet fully matured, was revealed by Bernhard Weiser in his piano recital at Town Hall on April 17. Beginning with two superlatively demanding scores — the Bach-D'Albert Passacaglia and Prokofieff's Sonata No. 7, op. 83—he continued with a Chopin group, and ended with an assortment by Khatchatourian, Granados, Ravel, Allende, Guarnieri and Liszt. Mr. Weiser holds an uncommon degree of audience interest in his interpretations. More delicacy and flexibility of touch will perfect his impressive gifts. D. B.

A benefit performance for Save The Children Federation, Inc., was presented at Town Hall on April 19. Janet Fairbank, American soprano, featured contemporary works by Ernst Bacon, Paul Bowles, John Duke, John Edmunds and Francis Poulenc. The songs, delivered with keen musical insight and understanding of the idioms, won considerable applause and admiration for the interpreter. The New Choral Group, conducted by Charles M. Hobbs, sang several early ecclesiastical works and folk songs, and Frank Sheridan, pianist, completed the program with solos by Brahms, Debussy, Rachmaninoff and Chopin. L. C.

Pankey's Song Program

Aubrey Pankey, baritone, before embarking on a tour to South America, at Town Hall on April 19, gave a program ranging from classics such as Handel and Beethoven (the cycle An die ferne Geliebte) to Schubert, Brahms, Fauré and Debussy, and Negro Spirituals. He also sang the aria of Prince Igor from the opera by Borodin, and several encores. Mr. Pankey is an exceptionally tasteful interpreter, who uses his voice with complete knowledge of its advantages but also its limitations, with the result that his readings always show his sound musicianship and immaculate production. Remarkable is his mastery of foreign languages and foreign emotional expressions. Several of his songs had great topical meaning, as for example Noël des enfants qui n'ont plus de maison by Debussy or his own spiritual, Four and Twenty Elders. The audience caught the spirit of these offerings instantly and demanded repetitions. H. W. L.

Before a large, enthusiastic audience, Dora Sivin, soprano, was heard in an interesting Lieder program at Times Hall on April 10. In music of Beethoven, Schubert, Schumann and Brahms, Miss Sivin exhibited a lyric soprano voice of pleasant quality and moderate range. She is a serious artist, with a generally keen insight into and convincing projection of texts. Good diction and shading made the Aufträge of Schumann a thing of buoyancy and beauty. At the piano, Ludwig Bergmann provided authentic and meticulous accompaniments. L. C.

Elman's Third

For the third time this season Mischa Elman's violin art regaled Carnegie Hall listeners on April 10, this time for the benefit of the Bronx Settlement Music School. Playing the Handel A Major Sonata, the F Major Sonata of Beethoven, Mendelssohn's E Minor Concerto, Chausson's Poeme and numbers of Balakirev-Volpe, Tchaikowsky-Koutzen, Aulin and Paganini-Auer, the artist displayed his familiar mastery. Leopold Mittman was his adept accompanist. H. S.

Marguerite Le Blanc, coloratura soprano, was heard in concert in the Barbizon Recital Hall on April 10. Her program consisted of a group of Lieder, Schubert and Strauss; French songs by Saint-Saëns, Rabey, Bizet, a selection from the Bergerettes, and the Polonaise from Mignon by Thomas. Miss Le Blanc also sang the Hymne au Soleil from Coq d'Or by Rimsky-Korsakov; three English songs by Ronald, Charles and Leoni, and the Canto de Amor of Carnevalli. The young singer has a voice of mellifluous quality, of wide range, to which she adds a sense of style, excellent diction, and a personality of charm. The assisting artist, Patricia Yates, harpist, gave numbers by Handel, Haydn, Pierné, Grandjany, Paret and Tournier, playing with assurance and musicianly technique. The accompanist, Ione Le Blanc, showed intelligent and sympathetic support. M. C.

Quatuor Alouette Returns

Colorful entertainment and excellent musicianship pleased the Town Hall audience of Le Quatuor Alouette on April 10, when the group gave another program of Old French, French-Canadian and religious numbers. Dressed in native costume for the Canadian songs, the four members of the group maintained appropriate atmosphere and suggestion throughout. The precision and fine coordination of their ensemble was a striking feature. D. B.

Esta Lundell, pianist, gave an interesting program at Town Hall, April 11. Beginning with the Bach-Busoni Chaconne, she showed excellent technique and spirited understanding of mood values. The Chopin Sonata in B flat minor was also well played. Down the Rabbit Hole, from Alice in Wonderland by Sandro Corona (first performance), Valse Piquante and The Mysterious Lake by Russell White, Bird Song by Palmgren, Polka by Rachmaninoff, and two final numbers, Etude in D flat major and Hungarian Rhapsody No. 2 completed the printed list. In these, Miss Lundell displayed fine agility and a good range of dynamics. W. T.

Under the auspices of the New Collegium Musicum, Kurt Rogers presented a concert of his compositions at Carnegie Chamber Music Hall on April 12. The participating artists were Evelyn Sachs, contralto; Bruno Eisner, pianist; Samuel Baron, flute; Martin Sperber, oboe; David Katz, clarinet; James Lerch and Arnold Black, violins; Wanda Wendell, viola; and Donald Homuth, cello. First performances anywhere were given of Allegro Concertante, for clarinet and string trio; Pastorale, for oboe and string trio; Rondo Scherzando, for flute and string trio; Three Prayers in War Time, for contralto and string quartet; Variations on a Roguish Tune, for flute, oboe, clarinet and string trio, and Piano Sonata. Songs for contralto and excerpts for string quartet had their first American hearings. The scores were polished and scholarly, distinguished by variety of mood and treatment. D. B.

Sensational Success

NANCY NESS

Soloist with the MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS, Conductor

March 23, 1945

"Nancy Ness, proud and queenly dramatic soprano from the land of the fjords, doubtless had the most difficult debut assignment any artist ever had with the Minneapolis Orchestra—the solo role in Schoenberg's gnarled and impassioned F sharp minor quartet for strings and voice. She acquitted it with high eloquence and an intensity no less than the conductor's and composer's."

—John Sherman, Minneapolis Star-Journal

"To Nancy Ness, Norwegian dramatic soprano, must go a heaping measure of credit for her part. . . . Miss Ness sang with assurance and dramatic fervor evidently based on the closest study of the work and grasp of its significance. The final movement created an eery unworldliness almost unbelievable."

—Norman C. Houck, Minneapolis Tribune

"Nancy Ness, soloist in the third and fourth movements, was commissioned by Mr Mitropoulos to set this remarkable precedent among singers. The vocal difficulties of her part were so in her command that it meant a tremendously moving performance. Her dramatic soprano voice is of great range. Hers is an intense and thorough musicianship."

—Warren Wirtz, Minneapolis Daily Times

Suite 701, 119 West 57th Street, New York 19, N. Y.

BALTIMORE

By GUSTAV KLEMM

BALTIMORE, MD.—The Baltimore Symphony, conducted by Reginald Stewart, wound up its third season under his direction and the most successful of its 28-year-old history with an All-Request program that filled the Lyric to overflowing. This was an "extra" concert and lengthened the orchestra's season to 16 weeks, the longest in its history. A request program also concluded the mid-week series, which ran its course five days earlier. This latter program listed the Bach-Weiner Toccata, Adagio and Fugue in C major, the Bach-Stewart Come, Sweet Death; Beethoven's Fifth; Tchaikovsky's Romeo and Juliet, and the second Daphnis and Chloe suite by Ravel. Stewart was forced to add several encores to both concluding programs and spoke briefly in farewell to the enthusiastic audiences.

The Metropolitan Returns

After an absence of two years, the Metropolitan Opera Company resumed its series, the occasion coinciding with the Silver Jubilee Anniversary of the Lyric Theatre. Frederick R. Huber, managing director of the Lyric for the past quarter-century and local "Met" representative, arranged for the two-night season which offered Aida on April 2, and Tristan and Isolde on the following night. For the first time, the Lyric was completely sold out many weeks in advance, thus dispelling any earlier doubts the management may have held about the possible wisdom of bringing the company to Baltimore in war-time.

Milanov, Warren and Harshaw shone brightly on the opening night, the orchestra conducted by Emil Cooper. On the following night, Traubel was in top form as the heroine of the Wagnerian love-opera and has never sung more brilliantly here. Melchior was also in excellent form and, along with Kerstin Thorborg, the Brangaene, gave every impetus needed towards making the evening a memorable one. Leinsdorf conducted brilliantly.

Dr. Hugh H. Young, who has been president of the Lyric company during the past 25 years, was presented from the stage on the opening night with an engraved silver platter from the company's board of directors. Prior to its presentation, Edward Johnson paid tribute to the Lyric and its management after which official greetings were extended by Herbert R. O'Conor, Governor of Maryland. The season was a festive one, coming as it did right in the midst of highly favorable war news. There was, naturally, no deficit for the Baltimore Opera Club to cover and, on leaving, Mr. Johnson expressed a hope that next year's season might be lengthened.

Visiting Orchestras

Grace Moore, scheduled for the penultimate concert by the National Symphony Orchestra, Hans Kindler conducting, cancelled late in the afternoon on the day of the concert, her absence from the program causing several gaps that were filled by the last-minute addition of the Prelude and Love Death from Tristan and Isolde and the Wedding Music from The Marriage of Figaro. The symphony was Schubert's "Tragic." The closing concert was devoted entirely to Tchaikovsky and the soloist, Brailowsky, turned in a brilliant performance of the first concerto. The other items included the rarely heard Voyevode Overture and the Fifth Symphony. A capacity audience turned out for the occasion.

Eugene Ormandy and the Philadelphia forces gave the last of their regularly scheduled concerts with Rudolf Serkin as soloist, his vehicle being the Brahms Second piano concerto which received a top-flight performance. A suite for strings and percussion by Louis Gesensway received its first performance here and, judging from its reception, probably its last. The program also included a Haydn symphony and the Stravinsky Fireworks.

Recitals

Few piano recitals in recent years have caused as much excited comment as that given by Horowitz, who was brought here by C. C. Cappel, manager of the Baltimore Symphony. In a program that was marked, during most of its early stages, by a striving for delicate effects, this truly miraculous pianist suddenly unleashed his full technical resources in the Liszt Funerailles, his transcription of the Sousa Stars and Stripes march and a glittering succession of encores that brought down a barrage of cheers from the large audience.

Pasquale Tallarico and Alexander Sklarevski, both members of the Peabody piano faculty, gave recitals in the continuing Peabody Patriotic Series. . . . Cecil Figelski, violist, and Joseph Pizzo, harpist, gave a joint recital and the latter presented the first performance of The Sprite by the widely-known Baltimore composer, Franz Bornschein.

The Don Cossack Chorus, headed by Serge Jaroff, returned for its umpteenth appearance here and again drew a capacity audience to the Lyric that left no doubt of its approval of both the program and its presentation.

Solveig Lunde, young American pianist, was presented for the first time here by Lillian Powell Bonney at Cadoa Hall, and proved a well-equipped artist, far above the average and one who definitely bears watching. She gave the first performance here of the Prokofieff seventh piano sonata.

The annual spring concert of the Handel Choir consisted of a performance of Dubois' Seven Last Words and also honored Katherine Lucke, composer of this city and president of the choir, by including a number of her better-known works. Sergt. W. Richard Weagly conducted the choir. . . . Ethel Martine Blackwell, pianist, presented a program of interest at Cadoa Hall. Two Shostakovich Preludes and works by Brahms, Bach, Beethoven, Debussy and Mozart were presented. For the final concert for Young People by the Baltimore Symphony Orchestra, an added fillup was given to the occasion by the appearance of the Eastern High School Glee Club, directed by Lucille Tingle Masson. Reginald Stewart conducted this closing concert, which also included the appearance as tenor soloist of young Carl Miller, student at Baltimore City College.

PINA LA CORTE

has appeared as soloist at Radio City and in Town Hall recital in New York. Her opera appearances have included Gilda in Rigoletto, the title role in Lucia di Lammermoor, Rosina in the Barber of Seville with the New Jersey Opera and at the Brooklyn Academy of Music, and leading parts with the San Carlo Opera, with which she is re-engaged for the coming season.

Soloists Announced for Cincinnati Symphony

CINCINNATI.—The Cincinnati Symphony has announced 46 concerts for the 1945-6 season, 14 on Friday and six on Sunday afternoons, and 20 on Saturday evenings, as well as special events. The series will be conducted by Eugene Goossens, musical director, with Heitor Villa-Lobos and Leonard Bernstein as guest conductors. The soloists will include Horowitz, Francescatti, Rubinstein, Serkin, Kreisler, Iturbi, Oscar Levant, Jeanette MacDonald, Richard Crooks, Eleanor Steber, Argentinita, Patricia Travers, Lauritz Melchior and Ezio Pinza.

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USO LOG

"True to their musical tradition," said Sgt. Edgardo Sodero, "the Italians have managed to keep opera, symphony concerts and recitals going, despite the chaotic upheaval of war."

Sgt. Sodero is the son of Cesare Sodero, Metropolitan Opera conductor, and has just returned to New York on a furlough. He has been in Italy for two years, serving with the 94th Evacuation Hospital Unit of the Fifth Army. Sodero was a cellist prior to the war, and a member of the Radio City Music Hall orchestra and Artie Shaw's band, as well as extra cellist with the Metropolitan Orchestra.

He says the audiences for both the opera and symphonies in Italy are composed mostly of men in the armed forces. Many of them have heard opera for the first time and like it. Sgt. Sodero believes the real interest they show in fine music will build vast potential audiences in America in the post-war era. He met many well-known musicians while the army was advancing through Italy, including old colleagues of his father in Naples, where the latter was born and studied music. Among them were Sergio Viterbini, director of the Royal Conservatory, and the Curci brothers, music publishers. As the army moved on, he visited Bernardino Molinari in Rome, saw Vincenzo Bellezza, former conductor at the Metropolitan, and Cpl. Robert Lawrence, former critic of the New York Herald Tribune.

The army had advanced 200 miles from Rome when he heard that Lily Pons and André Kostelanetz were in the capital to entertain the soldiers, so he got leave and flew to Rome to see them, so that they could tell his parents how he was when they returned home.

In Florence, Sodero met Gaspar Cassado, Spanish cellist, and appeared as soloist in the Florence Symphony's Haydn concerts, given under what he calls "the worst conditions" at the Palazzo Pitti, with Vittorio directing. The musician-sergeant is of the opinion that the opera performances at the San Carlo in Naples were of a higher quality than those given at the Royal Opera in Rome.

"Old Glory" in Cleveland "Met" Meistersinger

CLEVELAND.—The American flag was carried in the final scene procession of Die Meistersinger, presented by the Metropolitan Opera here on April 17, as a tribute to the American Seventh Army, then besieging the city of Nuremberg. As Sachs sang, "If the Holy German Empire should fall to pieces, we still will have our holy German art," the flag was placed in his hands. The audience, realizing the implications, applauded long.

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Van Vactor to be Guest in Chile

David Van Vactor, assistant conductor of the Philharmonic Orchestra at Kansas City, recently left for Santiago, Chile, to accept a seven-months Visiting Professorship of Music at the University of Chile. At the invitation of the eminent Chilean musician, Domingo Santa Cruz, Mr. Van Vactor will also be guest conductor of the orchestra in Santiago. He will conduct representative works by contemporary composers of the United States, including Roy Harris' American Credo, Aaron Copland's Rodeo, and Paul Hindemith's Metamorphosis, and compositions by musicians from the other American republics such as Chávez of Mexico, Villa-Lobos and Guarnieri of Brazil, and Santa Cruz himself.

This is the second visit to Chile of Mr. Van Vactor, who in 1941 played, lectured and conducted as one of a group of five musicians touring Central and South America under joint auspices of the American League of Composers and the Department of State. He is making his present trip under the joint auspices of the University of Chile and the Division of Cultural Cooperation of the Department of State.

Birmingham Hails Ormandy Forces in Concert

BIRMINGHAM, ALA.—Birmingham had a marvelous musical experience when the Philadelphia Orchestra, Ormandy conducting, played an all-Wagner program in the Municipal Auditorium, with Helen Traubel as soloist. A packed audience of over 5,500 gave tumultuous applause. Miss Traubel was in excellent voice, and received an ovation. She sang Elsa's Dream, from Lohengrin; "Fort denn eile," from Die Walküre, and Brünnhilde's Immolation Scene.

In the same week, the Birmingham Music Club presented another splendid orchestra in concert, the Minneapolis Symphony, Mitropoulos conducting, with Robert Casadesus as soloist. Another great audience heartily applauded the beautiful program, which included Tchaikovsky's Symphony No. 5, and Beethoven's "Emperor,' Concerto, with Mr. Casadesus drawing an ovation for his wonderful pianism.

Each year the Birmingham Music Club offers a $25 reward and presentation in local recital to the voice and instrumental winners in a contest, auditions for which were held this year in Forbes Salon. The winners, Lydia Lucas, soprano, and Celeste Horne, pianist, will be presented in recital.

Marian Tortomase, member of the Faculty of the Birmingham Conservatory of Music, and Director of the Boys Choir at St. Pauls, has been awarded a scholarship at the Pius X School of Liturgical Music in New York City.

A Junior Competitive Festival, sponsored by the National Federation of Music Clubs, was held in Birmingham in March, and another in April.

ALICE GRAHAM

National Symphony Names 1945-6 Soloists

WASHINGTON, D. C.—All assisting artists for the two regular Constitution Hall series of the National Symphony, Hans Kindler conductor, have been engaged for next season, it is announced by J. E. Mutch, manager of the orchestra. The season opens on Oct. 28.

Nine Wednesday evening subscription concerts will be played, one more than this year. Two of the nine concerts will be orchestral, and the remaining seven will be given with soloists. The list of assisting artists includes Lauritz Melchior, Artur Rubinstein, Richard Crooks, Joseph Szigeti, Claudio Arrau, Rudolf Firkusny, and Blanche Thebom, Metropolitan mezzo-soprano. For the Sunday afternoon series of eight concerts, soloists include Andres Segovia, Risë Stevens, Nathan Milstein, Percy Grainger, Emery Darcy, Gyorgy Sandor, Patricia Travers, and Dougherty and Rusicka, duo-pianists.

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RECITAL, CARNEGIE HALL, NEW YORK, Oct. 15, 1944
"Recital by Hayes delights audience . . ." "Traditional, modern and Negro songs given with artistry in crowded Carnegie Hall . . . (Headlines)
". . . But he is never less than an artist, a musician, an interpreter of poetry. His Schubert group was unforgettable for tonal beauty and poetic illusion; for sentiment that never was affected or exaggerated, and a simplicity that few singers attain."—*Olin Downes, N. Y. Times, Oct. 16, 1944*
"Finesse, warmth in Hayes concert" (Headline)—*Robert Bagar, N. Y. World-Telegram, Oct. 16, 1944*
". . . In full possession of his vocal powers . . . His voice was clear. . . . He phrased and enunciated as tastefully as he did when he was a young singer . . ."—*Oscar Thompson, New York Sun, Oct. 16, 1944*
"Extraordinary power of communication. Finished technique of projection . . . Vital feeling for both the melodies and rhythms of the songs he sings."—*Harriet Johnson, New York Post, Oct. 16, 1944*

SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA
Selected by Dr. Serge Koussevitzky to sing on February 25 and 26, 1944, the world premiere of Gretchaninov's "Oecumenical Mass," dedicated to the late Mrs. Natalie Koussevitzky.

RECITAL AT SYMPHONY HALL, BOSTON, Mar. 23, 1944
"When it comes to what is called interpretation, he is still unsurpassed . . . while he sang, the air was tense with excitement."—*Warren Storey Smith, Boston Post*
"His clarity of diction and his conviction in the singing combine to produce an unforgettable impression, and the audience last night made its feeling in the matter very evident."—*Rudolph Elie, Jr., Boston Herald*
"Whether airs by Handel, Bach, Mozart and Arne, or songs by Schubert and Debussy, what listeners heard was Mr. Hayes interpreting melodies of various types and schools in a style out of ordinary classification . . . he gives them depth, reach and perspective."—*Winthrop P. Tryon, Christian Science Monitor*

PORTLAND, OREGON, February 26, 1945
"CONCERT OF BEAUTY REWARDS THRONG.
"Possessed of interpretive genius, he recreates the drama of Haydn's 'She Never Told Her Love,' or the lyric adoration of Beethoven's 'Adelaide' with a force of imagery and tonal loveliness that amount to an emotional experience."—*Hilmar Grondahl, The Oregonian*

LOS ANGELES, CALIFORNIA, March 5, 1945
"One of the finest concert artists of our time again brought his inimitable gift of song to Los Angeles. Roland Hayes is the only singer I have ever heard (and I have heard a few) whom I would willingly listen to night after night."—*Mildred Norton, The Daily News*

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SILHOUETTES: Rediscovering The Americas

By MARY CRAIG

Musically speaking, the past 15 years have been a period of mutual enlightenment for the Hemispheres of North and South America. Artists have been interchanged, composers have become far-famed, misconceptions have been corrected, antagonisms eradicated, and music history has been made.

Today managers and musicians in South and Central America, and Cuba have begun to watch the trend of coast-to-coast tours in the United States; while in our turn, we are learning to trace the course of concert travel under the Southern Cross. Apparently we are just commencing to understand each other and to acquire a real reciprocal knowledge of our artists.

One of the recent important revelations is that both continents possess a kindred enthusiasm for operatic performance. In the beautiful, chief South America opera houses, North American singers have been welcomed in roles equal to those given to European importations. Likewise, Latin-American singers have won international rating in appearances here.

But while it has been generally conceded that the Southern countries are opera-minded, the idea long held sway that all North Americans had their attention focussed on commercial and material progress, largely to the exclusion of artistic endeavor. Many of our neighbors in the past believed that the greater part of our musical life was confined to the singing of hymn tunes and jazz, but the conception has been shattered by the triumphs of North American artists in Latin America.

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It might be interesting to quote from the records of operatic history in these United States. This record was started in the year 1702 when Tony Aston introduced The Fool's Opera at Charleston, S. C., and played the following season in New York. Aston relates that he was driven to this step by the forces of Poverty and Hunger; however, he was handsomely received by the populace, and the enterprise was a dazzling success.

The Playhouse of the Royal Governor and his entourage at Williamsburg, Va. (before 1732), and the New Theatre in the building of the Hon. Rip Van Dam at New York, carried on the presentation of the scores of the time, ballad-operas such as the Beggars Opera, The Devil to Pay, Flora or the Hob in the Well. The year 1749 brought Philadelphia into the scheme theatrical. Only towards the end of the century did Boston fall from grace, departing from the stringent ordinances of the Mathers (against players, 1650), and becoming a worshipper at the shrine of the Lyric Drama. Chronology offers

REHEARSING
Loeffler's Canticle of the Sun for the benefit performance at Carnegie Hall, April 16, in aid of Armed Forces Master Records, are Ellabelle Davis, soprano, and Hugh Ross, conductor of the New York Schola Cantorum.

1786 for Richmond, 1794 for Savannah, 1791 for New Orleans, 1799 at Columbia, S. C. The fire was spreading. Insignificant towns and small communities had their theatre and opera groups in those early days; but these began to pass with the waning of the English ballad type of play. However, foreign opera troupes began to appear with the latest and best of the French and Italian scores.

In the 19th century the massive "grand opera" era began in New York, Chicago, San Francisco, New Orleans, and in sections of Canada. This story is too well known for retelling here. But mention might be made that names of transcendent splendor were listed and glorious traditions were established within the boundaries of this nation.

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Today the operatic urge is running towards a new high record in production and attendance. Sold-out houses, tours booked to fullest possibilities under war-time restrictions, crops of attractive young singers in preparation—these are signs of healthy activity. Several weeks ago comment was made in these columns on the remarkable interest displayed across the country in the cause of municipal opera. News is constantly coming in through the National Association for Opera, the Opera Guild and other sources. Opera, once the pet of the social register, long financially problematical, is now sharing with symphony orchestras and Little Theatres in the Community Music Funds of towns and cities.

When the war is ended, a continued and increasing growth in this field is confidently prophesied. The percentage of service men in opera audiences is a large one. Out in the training camps and even near the war zones, the colorful costume and music drama has had great drawing power. Three descriptive accounts of opera in war theatres came in a while ago. One was of a water scene—a floating pier holding instrumentalists and singers completely surrounded by small landing craft loaded down with service personnel; a half-wrecked opera house in Europe jammed to the chandeliers with cheering service folk; and an upside-down cart with lanterns for footlights in an open field filled to its boundaries with 10,000 soldiers applauding under the stars. These are Americans who will command the future of an ever-loved art. And their concentration augurs well for that future.

We are apt to forget that in this country we have heard the best of the world's music and the greatest of all singers. Some have come from afar, some have been our own; North and South America may each congratulate the other on their contribution to international music.

A Prima Donna-Playwright

NORMA TERRIS
(Pach Bros. Photo.)

The lovely star of operetta, Norma Terris, began her career at the age of three, singing in home-town events out in Kansas. At nine she was, in her own eyes, a successful playwright! But a naturally beautiful voice and the thespian urge took precedence. Training began in music and "polite dancing", studies at La Grange College. Then she came to New York under the guardianship of Mrs. Sidney Drew and did her first stage work when she was only sixteen.

Later came a stunning debut as Magnolia in Show boat. She made cinema appearances, sang in London and command performances for the Duke of Windsor. Dramatic leads as well as musicals, appearances with the St. Louis Municipal Opera, and numberless concert engagements were further milestones on the career road.

After a busy 1944-45 season doubling in the roles of prima donna for radio and servicemen shows, and farmerette activities on that real farm in Connecticut, she leaves for Detroit in May to sing in Show Boat and then rejoins the St. Louis Municipal Opera, where she opens in Bitter Sweet.

Miss Terris is now studying enthusiastically with Norman Jolliffe, himself a noted concert and oratorio singer. She will be heard next season on Broadway in a new show.

Young "Met" Baritone Heard in Radio and Films

JOHN BAKER

John Baker began his singing career in his home town, Passaic, N. J., as a member of a church choir. His first voice teacher was Francis Porter, of Clifton, with whom he studied for several years.

Later he came to New York City and studied with the late Percy Rector Stephens and attended the Juilliard School of Music. where he worked in the cloakroom and cafeteria to help pay his expenses. In addition, he was baritone soloist in various churches in and around the city, including the Cathedral of St. John the Divine. In 1940 Mr. Baker was selected as the winner of a scholarship offered by Queena Mario, formerly of the Metropolitan Opera. And then, in 1943, he was one of the winners in the Metropolitan Opera Auditions of the Air. Mr. Baker made his debut in Carmen at the Metropolitan in November, 1943. He has appeared regularly at the Stage Door Canteen and Merchant Seamen's Canteen and has participated in many USO Camp Shows programs.

In October, 1944, Baker won the star spot on the Allegheny Ludlum Steel program, Steel Horizons, heard Sunday nights at 9 p. m., EWT. over Mutual. He has recently been signed as a member of the Columbia Concerts Opera Quartet and will tour the country with them this fall. The newest development in Baker's career is a contract with Republic Pictures; he is scheduled to go to Hollywood in June to be featured in a forthcoming major cinema musical.

A Sailor-Conductor-Singer

LT. SAMUEL GALLU, JR., USNR.
conductor and singer.

A "comer" in the dramatic tenor category is young Lieutenant Samuel G. Gallu, Jr., USNR. A graduate of Penn State, he attended Westminster Choir School, appeared in concert, church and oratorio engagements, sang with Fred Waring's Pennsylvanians, and studied voice with Leon Carson, preparing for opera, before entering the Armed Forces. Lt. Gallu has also had a great deal of experience in conducting orchestras and singers, and while on duty at Annapolis directed the Midshipmens Glee Club. He has just completed two years' service in the Pacific aboard one of the largest flat-tops as Communications and Tactics Officer, where he saw action at Tarawa, the Marshall Islands, the Marianas, Truk, Solomon Islands, New Guinea, Bonin, the Pacific Fleet strikes on Formosa and China, the first and second Philippine Battles, Ryukyu Island and the Philippine liberation campaigns.

Aside from regular active duties and participation in naval operations, Lt. Gallu was called on to organize entertainments and shows, to conduct orchestras and bands, and to sing songs for numerous units of the Fleet. He is at present back in the singing field, while awaiting orders for further assignments from the government.

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Flying Dutchman Revived at City Center

With a performance of Wagner's The Flying Dutchman, on April 12, the spring season of the New York City Center Opera Company got under way. Laszlo Halasz, the artistic and music director of the institution, was the conductor. The production, staged by Jose Ruben, used the effective settings of Richard Rychtarik.

Though one was grateful to be able to hear a work not presented in New York for many seasons, the question remains whether it is advisable to give an opera as difficult and ambitious as this, if the means at hand, and especially the orchestral support, are not quite sufficient. The famous overture sounded thin, and the whole first act, depicting the stormy sea in its orchestral painting, was not up to standard.

Thus, too, the vocal shortcomings became more apparent. Frederic Destal as the Dutchman, and Sidor Belarsky as Daland were not as effective as they could have been with the proper instrumental background.

The palm for the singers belongs to Doris Doree for her excellently sung and convincingly acted Senta. Miss Doree did full justice to this very difficult part. Enid Szantho as Mary also was a great asset to the performance, William Horne as Eric sang and acted the unfortunate lover with poise and vocal warmth. With pleasure one noticed the pleasing voice of Giulio Gari as Steersman. The chorus, an important part of every Flying Dutchman performance, participated greatly in the success of the evening, which was considerable. H. W. L.

Traviata, on April 13, brought Hilde Reggiani in the role of Violetta, in place of the indisposed Dorothy Kirsten. Miss Reggiani offered her pleasant style of singing, a good though not speedy scale and some applause-rousing notes in alt. She acted the part with ease and projected the necessary emotion. John Hamill, as Alfredo, was in appearance a reasonable excuse for the romantic episode. His voice sounded well in the duets with the heroine and the trying tenor aria of Act II was excellently sung, with beautiful style and tonal clarity. John de Surra, singing the elder Germont, has a fine natural voice which, when unforced, is fluent and pleasing. Susan Griska as Flora, Harriet Greene as Anina, Henry Cordy, Hamilton Benz, Eduard Visca and Arthur Newman completed the cast. Jean Morel conducted. M. C.

Puccini's La Boheme was given by the City Center Company on April 14. The performance was spirited and atmospheric, as was the composer's intent, but an impression all too seldom conveyed with this operatic classic. Irma Gonzalez was a delightful Mimi, both in the singing and captivating interpretation of the role. Cpl. Eugene Conley, who made his debut with the company, merited the major honors of the evening. His resonant, clear vocalism was particularly effective in Rodolfo's Narrative, delivered with warmth and well-rounded, excellent singing. Newcomers to the cast were the pleasing-voiced Arthur Newman as Schaunard, and Andzia Kuzak as a sprightly, dynamic Musetta. The orchestra, conducted by Laszlo Halasz, was the least commendable attribute of the performance, with the tempi at times either too fast or too slow. W. T.

Johann Strauss' The Gypsy Baron, the City Center's April 15 matinee offering, is a perennially entertaining show, thanks to the freshness and sparkle of Johann Strauss's score and the excellent English translation. The company gave it an enjoyable, if not outstanding production, enlisting the vocal talents of Thomas Hayward, Alice Howland, Polyna Stoska, Hubert Norville, Helen George, Hamilton Benz, Grant Garnell and Mario Leonetti, with Julius Rudel conducting. M. H. S.

Puccini's Manon Lescaut was presented by the New York City Center Opera Company on Sunday evening, April 15. The soprano role of Manon was sung by Dorothy Kirsten, who brings felicitousness to this portrayal, both from a vocal and acting standpoint, and possesses charm and sincerity. Also prominent in the cast were William Horne as Des Grieux, Ralph Telasko as Geronte, John De Surra as Lescaut, and Thomas Hayward, a fine Edmondo, while other roles were sung by Rudi Trautman, Carroll Taussig, Hubert Norville, Eduard Visca, Grant Garnell and Arthur Newman. Laszlo Halasz conducted. W. T.

The double bill of Cavalleria Rusticana and Pagliacci was presented on April 17. In the first cast were Brenda Lewis as Santuzza, Thomas Haywood as Turiddu, Francis Row as Alfio, Alice Howland as Lola and Mary Kreste as Mamma Lucia. The voices were uniformly excellent and the singers were spirited in action. Eric Rowton singing Canio, Irma Gonzalez as Nedda, Daniel Dune as Tonio, Henry Cordy as Beppo, and Alfred Orda as Silvio, made up the cast for Pagliacci. The Prologue, Arioso and Ballatella were well-sung, as was the Nedda-Silvio duet. Thomas P. Martin conducted a smooth and assured performance. M. C.

Faust, presented the first time this season by the company on April 18, was a performance of contrasts. The voices of the protagonists were for the most part pleasing, but the stage sets, although effectively sombre in the groined frames, were restricting to action. Joseph Laderoute, singing the title role, has a voice of good metal, usually smooth and of a persuasive quality. Occasionally, under stress, he reveals a throaty quality. He showed good dramatic coaching in this part.

Dorothy Kirsten, in the Garden scene and the third act death of Valentin, showed the lovely vocal quality and assurance which characterizes her every performance. More brilliant and flexible vocalization in the Jewel Song would bring this artist into top position among the Marguerites of the day. The Mephistopheles of Roberto Silva was vocally distinguished and expertly acted. Mr. Silva is a decided asset to the Center forces. The Valentin of Daniel Duna, and the Wagner of Richard Rivers, were competently sung and well-portrayed. Alice Howland is attractive in person and voice but she was not entirely at her ease in the boyish role of Siebel. Martha was rendered with lively spirit and good humor by Enid Szantho. The opera was conducted by Jean Morel, and the stage direction was by Jose Ribera. M. C.

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DISCS

During the last year several significant recordings of Latin-American music and discs by musicians of those countries have been released here. One of the first that comes to mind is the delightful set by the Brazilian singer and guitarist, Olga Coelho (Hargail MW 700 and 701). Then comes Artur Rubinstein playing the descriptive work by his good friend Villa-Lobos, A Próle Do Bébé (No. 1) (Victor M 970). Erno Balogh, pianist, has had the initiative to record selections by a representative group of Latin-American composers, including Vianna, Mignone, Lecuona, Fernandez, and, of course, Villa-Lobos (Continental).

Outstanding sets long in the catalogues in this category are the Program of Mexican Music by Carlos Chavez and Orchestra (Col. MM 414) and two Albums of Brazilian Music with Brazilian artists under the direction of Leopold Stokowski (Co. 83 and 84). There is a Villa-Lobos Brazilian Festival of Music (Victor DM-773) and another Chavez set played by La Orquesta Sinfonica de Mexico under the composer's direction (Victor DM 503). One of the most cherished of all albums is that of the late Elsie Houston, with Pablo Miguel at the piano (Victor M 798). A set of unusual interest and value is the novel compilation of Latin-American Folk Dances by Irma LaBastille in an album (Bost ES4) called Bailes Nacionales. There is also a set of four Francisco Mignone piano pieces played by the composer (Bost BA2).

Among the most popular recording artists from the other side of the Rio Grande are Guiomar Novaes, pianist, and Bidu Sayao, soprano, from Brazil, and Claudio Arrau, pianist, from Chile. And while mentioning Arrau, may we lobby for recordings of his performances of the Faure Ballade and Strauss Burleske? The American discs by the Argentinian violinist, Ricardo Odnoposoff, have not yet been released but are certain to be impressive.

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Disc News

The first of Victor's new series called Showpiece Albums—a two record folder type—presents Jose Iturbi playing four Chopin selections from the film, A Song to Remember. . . . Good news from Columbia is that Stravinsky's Scenes De Ballet (originally conducted by Maurice Abravanel for the Seven Lively Arts) is to be released this month. It is conducted by the composer and played by the New York Philharmonic. Other important releases for the month include Brahms' Fourth Symphony with the Philadelphia Orchestra and Ormandy, Mozart's "Jupiter" with Walter and the New York Philharmonic, and an album of Kern tunes by Risë Stevens. . . . The 26-year-old composer-conductor-pianist Leonard Bernstein has signed an exclusive contract with Victor, as has the young baritone winner of the Metropolitan Auditions, Robert Merrill. . . . Max Uhlig, formerly assistant sound supervisor at Columbia Broadcasting, has joined the Columbia Recording Corporation, and is to head a new sound and production department.

New Records

BERLIOZ: Harold In Italy, Op. 16; played by William Primrose, violist, and Boston Symphony under Serge Koussevitzky. Victor set No. DM-989, 5 12-inch discs, $5.50.

This is a long-awaited first recording. It seems strange that, whereas we have had countless duplications of more inferior works, neither of the companies has up to now released one of the more significant of the romantic compositions. The epic poem, Harold In Italy, is not read much today, but in the first half of the 19th century everyone was under the influence of Byron. In his biography Berlioz constantly mentions two writers, Shakespeare and Byron, and it is to the latter that we owe this score which anticipates so remarkably the later work of Liszt and Strauss. Of Wagner also, for throughout the five movements occurs the viola melody that is the leit-motif of the work. Koussevitzky and the Boston Symphony provide an excellent performance and it is a pleasure to welcome the fine organization back into the recording fold. William Primrose, outstanding violinist of the day, plays with musical authority and warmth. This set is by far the best serious release since the ban has been lifted.

RICARDO ODNOPOSOFF,
a new Victor artist.

DELIBES: Bell Song from Lakme; DONIZETTI: Mad Scene from Lucia Di Lammermoor; sung by Lily Pons, soprano, with orchestra conducted by Pietro Cimara. Columbia Set No. MM-561, 3 12-inch discs, $3.50.

Although it is about 14 years since Lily Pons made her sensational debut at the Met she still outranks in popularity any other coloratura in this country. Here we have the two most famous of all operatic arias for the coloratura, which should satisfy the numerous Pons enthusiasts.

Single Discs

OFFENBACH: Overture (Orpheus in Hades); played by Detroit Symphony under direction of Karl Krueger. Victor 12-inch single disc No. 11-8761, $1.

While there is a good existing recording of this work in the Victor catalogue (12604) by the London Philharmonic with Constant Lambert conducting, Karl Kreuger and the Detroit Symphony have given us a neat and spirited performance of the sparkling Offenbach score. This is the initial release by the Detroit organization under Krueger's leadership.

Re-issues

ROSSINI: William Tell Overture; NBC Symphony under direction of Arturo Toscanini; Victor set No. DM-605, 2 10-inch discs, $2.

TCHAIKOWSKY: Waltz Serenade (No. 2 from Serenade for String Orchestra, Op. 48); GRIEG: The Last Spring (No. 2 of Two Elegaic Melodies, Op. 34); played by Boston Symphony Orchestra under Serge Koussevitzky. Victor 12-inch disc, No. 11-8727. $1.

MALOTTE: The Lord's Prayer; PARTRIDGE-SEAVER: Just For Today; sung by John Charles Thomas, baritone; Carroll Hollister, accompanist. Victor 10-inch disc No. 1736. 75¢.

New Pops

SONG OF NORWAY, Excerpts: sung by Irra Petina, mezzo-soprano and Robert Weede, baritone; accompanied by orchestra under direction of Sylvan Schulman. Columbia set No. M-562, 3 12-inch discs, $3.50.

Strange Music, Sun at Midnight, Now, Three Loves, Freddie and His Fiddle and I Love You are the selections offered from the current musical hit based on the life and music of Grieg. The star of the show, Irra Petina, gives a good account of herself.

MUSIC OF GEORGE GERSHWIN: played by Andre Kostelanetz and his Orchestra. Columbia set No. M-559, 3 12-inch discs, $3.50.

This set, the third in a series of pops by Kostelanetz, includes Embracable You, Fascinatin' Rhythm, The Man I Love, s'Wonderful, Maybe, Someone to Watch Over Me, Oh, Lady Be Good, and Soon.

ROMBERG: Up in Central Park Selections; sung by Jeanette MacDonald, soprano; Robert Merrill, baritone; orchestra under direction of Robert Russell Bennett. Victor set No. DM-991, 3 10-inch discs, $2.75.

Tunes include Carousel In the Park, It Doesn't Cost You Anything to Dream, Close As Pages In a Book, The Fireman's Bride, The Big Back Yard, and When You Walk In the Room. Robert Merrill's style is more suitable to these effective tunes than that of Jeanette MacDonald, which is just a bit too lady-like.

RODGERS: Oklahoma selections; sung by James Melton, tenor; Eleanor Steber, soprano; John Charles Thomas, baritone; accompanied by orchestra and chorus under direction of Victor Young and Al Goodman. Victor Set No. M-988, 3 10-inch discs, $2.75.

It is said that this show has been seen by 1,380,388 persons in two years and it is beginning to look as if the record companies are competing to equal that number of Oklahoma discs. We recommend that you make your own choice.

ALBUM OF SONGS from THRILL OF A ROMANCE: sung by Lauritz Melchior, accompanied by orchestra and chorus. Victor set Mo. M-990, 3 10-inch discs, $2.75.

Set includes Grieg's I Love You, Hubay's Lonely Night, Schubert's Serenade, and other songs that are sung by Melchior in the MGM Technicolor musical, Thrill of a Romance.

Single Pops

WRIGHT-FOREST: Strange Music (from Song of Norway); FREED-WARREN: There's Beauty Everywhere (from MGM's Ziegfeld Follies); sung by James Melton; tenor; accompanied by orchestra under direction of Al Goodman. Victor 12-inch disc No. 11-8746, $1.

RODGERS: Oh, What A Beautiful Morning and The Surrey With the Fringe On Top (from Oklahoma), sung by Nelson Eddy, accompanied by orchestra under direction of Robert Armbruster. Columbia 10-inch disc No. 4314 M, 75¢.

OSSER: I Dream of You; I'll Walk Alone (from Universal's Follow the Boys); sung by Allan Jones, tenor, accompanied by Ray Sinatra, conductor. Victor 10-inch disc No. 10-1151, 75¢.

DUKE: April in Paris and The Love I Long For (from Walk a Little Faster and Sadie Thompson); sung by Dorothy Kirsten, soprano, accompanied by the Victor Symphony Orchestra under Maximilian Pilzer. Victor disc No. 10-1137, 75¢.

I See That

Devora Nadworney, contralto, was soloist with the Montclair Men's Glee Club, at the Art Museum, Montclair, N. J., on April 30.

Carroll Glenn, violinist, gave a joint recital with Jesus Maria Sanroma, pianist, on April 20, at Clemson, S. C., her childhood home.

Anne Roselle, soprano, sang a Johann Strauss number on April 29 with the Austrian Opera Company at Carnegie Hall, and on the same date was heard over WQXR, also singing on that station April 30, May 2 and 3.

Gustave Ferrari's teaching schedule this summer includes French repertoire of classical, modern works and folksongs, diction, interpretation, acting and choral singing.

Concert engagements on Lawrence Tibbett's current schedule include appearances in Lincoln, Neb., Vancouver, B. C.; Seattle, Portland, San Francisco, Los Angeles, San Diego and Salt Lake City.

Robert Shilton, baritone, sang in Worcester, Mass., on April 26 and, 27, in Bridgeport, Conn. He will tour with Charles L. Wagner's all-star production of Martha.

Stanley Chapple recently was guest conductor of the St. Louis and Denver Symphony Orchestras.

A performance of Aida, under the direction of Thomas Martin, to be given on May 23 in Union City, N. J., will have Angelo Pilotto in the role of Amonasro.

Carlotta Franzell, soprano, recently gave a recital in Masonic Auditorium, Detroit.

The National Association for American Composers and Conductors held its two final concerts of the season on April 15 (at the Henry Hadley Studio) and April 20 (at the Modern Museum of Art).

Albert Spalding, back from overseas duty in Italy with the Psychological Warfare Division, was the "Major Sheridan" who broadcast from Italia Combatte in Naples and Radio Rome. He speaks Italian without accent.

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A virtuoso pianist need not weigh 200 pounds and have the muscular bulges of the Village Blacksmith. Anyone who thinks that brawn must stand behind keyboard brilliance and potency need only look at slight, lissome Marisa Regules and then listen to her play. Weighing in at 110, and delicate, almost fragile, in appearance, she has a scrapbook full of notices in which critics comment on the gorgeous range of sound commanded by the petite Argentinian.

Several years ago when Marisa Regules came to the United States, she was known in Spain, where she made her formal, professional debut. Buenos Aires had frequently heard her since her child prodigy days, and other principal South American cities had hailed her concerts with large headlines. But America del Norte was new territory to her. It did not remain so. Her career in this country and Canada has taken in most of the states east of the Mississippi and a good many west, and Quebec, Ontario and the Maritime Provinces. Recitals in New York and elsewhere and appearances with the Philadelphia Orchestra, the National Symphony of Washington, D. C., and other major symphonic organizations have familiarized the public with the Regules gifts. Highlights for 1945-46 include her first Carnegie Hall recital in New York on Dec. 7 and her first appearance with the New York Philharmonic Symphony.

Omnivorous Reader

Offstage, Miss Regules likes reading—she goes in for philosophy, political writings and biographies—conversation, parties, swimming, bicycle-riding, dancing. Her hobby is designing and sketching hats and dresses for herself and her friends. No ivory tower dweller, she believes in many and varied outside interests, especially lots of friends. Life in the United States—with young ladies attending to their own financial affairs and taking transcontinental trips alone—seemed rather terrifying to her at first.

"In Buenos Aires," she admits, "I could not even find my way around the city without a cab." Here, she "finds her way" through numerous states and cities and faces wartime travel uncertainties with aplomb. M. L. S.

MARISA REGULES
(Photo by Alfredo Valente.)

BOSTON

By JULES WOLFFERS

BOSTON.—There are encouraging signs that Boston exclusiveness and preoccupation with the past is giving way to a spirit of cooperation and enterprise. Truly, it is about time. We hear constantly that public school music had its beginnings in Boston some hundred years ago; the trouble is that nothing much seems to have been done about it since that time. In and around Boston, with a few notable exceptions, music departments in schools and colleges are neglected orphans, not to be seen, and better not heard.

The more welcome, then, the recent Symphony Hall program of the New England Preparatory School Music Festival, Stanley Chapple, conductor, with the New England Conservatory Orchestra, Quincy Porter, conductor. The significant thing about the event was the fact that seven schools were induced to abandon their respective lonely eminences to work with each other. If Mr. Chapple was responsible for this, it is evident that his talents as diplomat can not be far behind his evident skill as conductor. The concert itself was only fair, but this certainly was no fault of Mr. Porter, whose war-decimated orchestra is doing its gallant best, nor of Mr. Chapple, whose abilities are too evident to be questioned.

The Metropolitan Appears, Under "News Blackout"

Still, all this is just a beginning. For instance, this correspondent can say little more about the recent visit here of the Metropolitan Opera than to state, unless it is divulging a state secret, that the Metropolitan Opera gave twelve performances in a 10-day stay. The directors of the Boston Opera Association, who guarantee the Metropolitan season here, decided to allow no critics and reviewers to attend except representatives of the Boston daily press.

Boston Symphony in Thompson Work

At any rate, we have our Boston Symphony Orchestra about which there certainly are no "ifs" and "buts." Under the inspired leadership of Dr. Koussevitzky, and with a skilled and cooperative management, the orchestra continues to forge ahead as a leader both in a musical and communal sense. As a climax to the Red Cross War Fund, Dr. Koussevitzky presented Beethoven's Ninth Symphony, assisted by the Harvard Glee Club and Radcliffe Choral Society, with soloists Eleanor Steber, Kerstin Thorborg, John Garris and Norman Cordon, to a capacity Symphony Hall audience. All participants donated their services.

In the regular schedules, the Monday evening series was brought to a close with a splendidly performed program on April 16. The 22nd concert of the regular Friday-Saturday series contained but two works—the first Boston performance of Randall Thompson's The Testament of Freedom, for men's voices with orchestra, and the massive and controversial Symphony No. 8 by Shostakovich. With the Harvard Glee Club singing the sections from the writings of Thomas Jefferson which Mr. Thompson chose for his musical exhortation, this interesting experiment received a good exposition. If opinion here was divided regarding the strictly musical merits of the work there was no doubt of the patriotic fervor the piece excited. The monumental Shostakovich opus received a tremendously effective performance. The Soviet composer is not yet a prime favorite here—no fault of Dr. Koussevitzky, a prime Shostakovich protagonist.

Wheeler Beckett brought his Boston Symphony Youth Concerts to an entertaining and instructive close with a diversified program that captured the imagination of his youthful hearers. The whole series proved a success in every way.

Civic Symphony Finale

Also ending its season was the Civic Symphony Orchestra of Boston, Paul Cherkassky, conductor, which climaxed a year of constant improvement with a Symphony Hall program of American and Russian music. Listed were Piston's Suite for Orchestra, the Shostakovich Piano Concerto, Liadov's Eight Russian Folksongs, and Glazunov's Symphonic Poem, "Stenka Razin." Under Mr. Cherkassky's clear and forceful beat, the orchestra gave fine account of itself, gaining a host of new supporters and excellent critical comment in the process. Harold Rubens, young Welsh-born pianist, did a notable piece of work in the Concerto, impressing both with complete mastery of the Shostakovich style and the abundant technique to carry out his ideas. The concert was given in cooperation with the Massachusetts Council of American-Soviet Friendship. A trio of speakers, Mrs. William Arms Fisher, president of the Civic, Walter B. Goodell, Jr., chairman of the Council, and Anatole Yakovlev, of the Consulate General of the U. S. S. R., gave effective pleas for cooperation and friendship between the two great powers and allies.

In the recital field, Rudolf Serkin brought the Aaron Richmond Celebrity Series to a close for this season. Under the management of Helen Canterbury, a young pianist, Frances Mains, made a creditable and promising debut at Jordan Hall.

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LONDON

By HUGH LIVERSIDGE

LONDON.—Mahler is one of the composers who make little real headway in Britain. There is a certain amount of praise for his work by a few well informed writers like Ernest Newman and an occasional performance which may range from the mediocre to the unsatisfactory.

As readers of this Journal are well aware, Mahler's idioms need special understanding. It was, therefore, a matter of moment to the cognoscenti when the Liverpool Philharmonic Orchestra decided to perform Mahler's Song of the Earth with Dr. Heinz Unger as conductor. Dr. Unger is known as one of the great exponents of the composer, having been in close personal touch with Mahler's work from a very early age. His performance had not only the hallmark of authenticity but was luminous with the spirit of veneration. It was a performance which struck its hearers and made many new converts to Mahler.

Soloists Score

Well served in his soloists, Parry Jones and Mary Jarred, he was particularly impressed with their performances, as were also my critical colleagues.

The fact that The Song of the Earth is performed so seldom in this country, when Dr. Unger is available, is a matter which "the *musical* organizers" have on their consciences. But then it would indeed be a terrible thing if great novelties like Tchaikowsky's Piano Concerto No. 1 or Brahms' Symphonies Nos. 1 and 4, or one of the innumerable French series were sacrificed to give a performance of this work!

Grinke Returns

The noted violinist Frederick Grinke, who has been touring the U. S. as solo violinist with our R.A.F. Orchestra, made a dramatic dash back to London, where he arrived in time for the Royal Philharmonic Society concert at the Albert Hall. He gave a superb performance of the Bax Concerto—so much so that many marvelled greatly. Grinke was greatly impressed with his hospitality in the U. S. A., and by the abundance of "luxurious food." when we are so strictly rationed here in Britain.

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BIRUTA RAMOSKA,
soprano, with Wilfred Pelletier at her appearance as finalist on the Metropolitan Opera Auditions of the Air this year. Miss Ramoska has sung with the New Opera Company, the New York Civic Orchestra and other prominent organizations and in Cleveland, Chicago, Montreal and elsewhere. (Photo by Reginald S. Tonry.)

THE MUSICAL PARADE

Tonal Tattling.

Sigmund Romberg is writing his 78th operetta. . . . Sondra Bianca, the prodigy pianist, is the youngest student, aged 14, at Hunter College in New York. Her full name is Sondra Bianca Polack. . . . Opera News reports: "Stella Roman is the name given to the first civilian train to resume its run from Rome to Naples." The name means "Roman Star." . . . The News also tells this story: "Josephine Antoine was timing 'Happy Birthday for a radio program the other day. 'Seven seconds,' reported the control room. 'Try it again with feeling,' suggested the conductor. 'With feeling, nine seconds,' boomed the control room reproachfully." . . . Licia Albanese and Joseph Gimma, a stockbroker, were married April 7 in Manhassett, L. I., where he lives. The couple will make their home there and on Park Avenue in New York. Miss Albanese is 31 years old, and Mr. Gimma, 37. . . . Armand Vecsey, violinist, conductor and composer, is writing an operetta, The Blue Tiara, with a libretto by Oliver Thomas, based on the romantic association of Liszt and Lola Montez. . . .

Don Richards, band leader at the Clover Club in Miami Beach, is a son of Cesare Sodero, conductor at the Metropolitan Opera. . . . A Summer Music Camp is being formed in Tallahassee, Fla. . . . The Miami Symphony Orchestra was used recently by Howard Barlow when he led four of the Firestone Hour radio broadcasts, temporarily transferred from New York to the Florida resort city. . . . Marjorie Lawrence was the center of attraction at the Roney-Plaza Hotel in Miami Beach when she spent a few days there, en route to Havana for recitals in that city. . . . The Florida resort also had other recent musical communion, with a Huberman concert and the seances of the Gordon String Quartet. Horowitz was billed there for an appearance this month. Marie Volpe has a Miami Beach radio program of her own, which features musical performances and interviews with prominent local and visiting musical persons. . . .

How To Use a Blotter.

Leonard Warren, "Met" baritone, has one superstition. It is his good luck charm, a piece of blotting paper, with the word "Confidence" written in bold print across the front, which he has carried in his pocket for almost ten years.

One day, when he was feeling low, he saw the blotter, with its one-word message, lying on the counter of a confectionary store, and purchased a box of chocolates for the privilege of helping himself to the blotter.

With the message on it bolstering up his courage, he gave an audition for the Radio City Music Hall Glee Club, and was hired. Successes followed.

ON A SOUTH AMERICAN ESTANCIA
of a cattle rancher near Buenos Aires, Leonard Warren, Metropolitan Opera baritone, is seen with James Strong, Canadian Commissioner of Trades at Buenos Aires. Left to right, standing, back row, Mr. Strong, Mrs. Strong, Mrs. Warren and Leonard Warren.

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Training New Talents

Although the subject of gardening is one which the Musical Courier is generally content to leave to House and Garden or Burpee's Seed Catalogue, we depart from that policy just long enough to tell of a very unusual horticulturist. Unusual, because all her gardening is done in a cosy, cheerful, modern studio on West 55th St.; and certainly unusual for the nature of her blooms. We think the Latin term is *Floridum Thespia*, but they are better known as "budding actors," and our gardener, the personable dramatic coach, Claudia Franck, is a young lady with a fine talent for nurturing those buds from "common garden variety" into the "rare, unusual, difficult to obtain" class.

Back in the vigorous days of pre-Elizabethan drama and the roofless playhouse, an actor learned his profession by climbing upon the bare boards and reciting. His performance was greeted either with shouts of approval or cat-calls, insults, and violent protests. By this hardy method of trial and error, did he become acquainted with the subtle "do's" and "don'ts" of acting. No such robust schooling faces the thespian of today. Any amateur can face an audience for the first time with a reasonable amount of assurance if he has had the previous benefit of a Claudia Franck to lead him through the maze of that most baffling of the arts.

Dramatic coaching requires an extraordinary amount of patience, understanding and sensitivity. All of these combined with a genuine love for her work, and a bright awareness of the intellectual growth of our present-day audiences, are what make Miss Franck outstanding her profession.

Power of Emotional Expression

One of the first people in the theatre to realize the importance of dramatic training, to the singer and dancer, Miss Franck argued that the most intense vocal or choreographic training was not sufficient for success, unless accompanied by an ability for emotional expression. She points out as a classic example of her theory, the success of 'Oklahoma,' in which the movements of both singers and dancers, strongly indicating an emotion, became an integral part of the plot. Joan Roberts, long a pupil of Miss Franck's, reached the peak of her success in that enchanting show, eliciting from the critics as much praise for her acting as for her vocal ability.

Out in California a number of actors, singers and dancers are constantly in touch with Miss Franck. Former students, they have come to regard her as their best friend. Among them, dancers, such as Vera Ellen, the new young lead in Danny Kaye's picture, Wonder Man; Kathryn Lee, the ballerina in Laughing Room Only, currently on Broadway;

CLAUDIA FRANCK
(Photo by Bruno of Hollywood.)

Maria Gambarelli; and singers who are outstandingly good actors, such as Robert Merrill, Rebecca Finn, Dinah Shore, Eugenie Baird, Dorothy Sarnoff, Lorna Byron, Jessica Dragonette, Jerry Cooper, Gloria Story of Firebrand, and others too numerous to mention.

Her pupils call her at all hours of the day and night to plead for advice, as to how a certain scene should be played before the cameras, or on the stage, or to tell of their mastery over a difficult portrayal, or to weep about a part they "didn't get," and sometimes to read an entire audition over Claudia's busy phone!

On the subject of acting Miss Franck is neither arty nor mysterious, and she despises the "phony." For this reason she is respected by producers and talent scouts, who come to her for new material. Her theory of teaching is a simple one, uncluttered by arty phrases and mysterious references to "soul." She believes that when an actor thinks the character's thoughts and feels the emotion behind the lines he is speaking, these lines take on a dramatic quality.

"Too often," she says, "words are allowed to interfere with projection of the emotion which prompted them; getting students past that barrier is half the problem." Miss Franck never enforces a characteristic gesture on her pupils. "Once, I have them over being self-conscious," she states, "I insist they maintain their own personal manner of expression. I use the same rule for speech, and by speech, I definitely do not mean acquiring a broad A. If you are the owner of a British accent, that's all right, but a British accent never made an actor. Placing the voice where it properly belongs and clear pronunciation are the two important things. Affectations are irritating; complete naturalness is the thing to be desired in both speaking and acting. Shakespeare called it 'holding a mirror up to nature,' and I can't think of a better way of defining the art of acting."

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MINNEAPOLIS

REHEARSING SCHOENBERG WORK.
Nancy Ness, soprano, and Dimitri Mitropoulos, conductor of the Minneapolis Symphony, preparing that composer's String Quartet No. 2. (Photo by Minneapolis Star-Journal.)

By EARLE G. KILLEEN

MINNEAPOLIS.—The fourteenth concert of the Minneapolis Symphony was dedicated to the memory of Elbert L. Carpenter, who with Emil Oberhoffer founded the orchestra in 1903, and as president of the Orchestral Association from 1907 to his passing played a major part in bringing it to its present high position. This program consisted of his favorite works: the Beethoven First Symphony, the Brahms First and the Bach G major Fantasia and Fugue arranged by Mitropoulos. This concert also marked the return of the orchestra from its winter tour of five weeks.

After too long an absence, Mischa Elman played a rather lengthy program at the sixth concert of the Artists Course, in Northrop Auditorium. A Sonata in D major by Handel, Sonata in A major (Kreutzer) by Beethoven, Symphonie Espagnole by Lalo, four shorter numbers and several encores demonstrated that Elman is still intensely devotional and convincing in every stroke of his sturdy bow. Leopold Mittman at the piano supplemented the artistry of Elman. The audience was enthusiastic.

The San Carlo Opera performed Carmen, Aida, Rigoletto, Il Trovatore, La Boheme and La Traviata at the Lyceum Theatre. Nicholas Rescigno as conductor gained livelier tempos and held stage and pit together, the ballet added motion and color, the stage direction of Mario Valle infused action. The performances, in fact, were better than ever. Margery Mayer as Carmen, Grace Panvini as Gilda, and Mary Henderson as Mimi were outstanding. Among the men Harold Kravitt, Carlo Morelli, Mostyn Thomas, Tandy McKenzie and Stephan Ballerina were notable.

Pinza, Milstein, Rubinstein

The fifteenth concert of the Minneapolis Symphony gave Ezio Pinza an opportunity to contrast two bass airs of Mozart with two of Verdi. Why he should choose the Mandamina air from Don Giovanni is a mystery. The dramatic fervor of Il Lacerato Spirito from Simone Boccanegra rather outshone the poised phrases of Mozart. Dvorak's Carneval Overture followed a most anaemic preparation for Tansman's Symphony No. 5 which the audience unflinchingly endured as a research problem in the field of present-day music. Samuel Barber's Adagio for strings was enjoyed. Mitropoulos is happy when exploiting the modern idiom.

The sixteenth concert of the Symphony proved to be an evening of severe contrasts: Haydn's Symphony in G major, No. 88, Quartet for strings No. 2 by Schoenberg, two songs by Grieg, and Symphonie Espagnole by Lalo played by Nathan Milstein. The last work was easily first in artistic accomplishment. When given such an artist to support, Mitropoulos becomes magically alert and temperate, imbued only with the objective of exalting the soloist. Nancy Ness, soprano soloist in the Schoenberg work, was heard to advantage, and again in Grieg's Solveig's Cradle Song and Fra Monte Pincio showed her artistic merits.

Diverse appeals marked the seventeenth concert of the Symphony. Artur Rubinstein, pianist, gained tremendous applause for his brilliant reading of the Rachmaninoff Rhapsodie on a Paganini theme, and assisted in Szymanowski's which could have been programmed as Concertanto for piano and orchestra, "Twenty Minutes on the Western Front." The Prelude to Khovanstchina by Moussorgsky was a mild opener, and Rubinstein's encores a musical ending to an unusual program.

Anna Xydis, pianist, was soloist with the Minneapolis Symphony on March 11, offering a richly imaginative performance of the Rachmaninoff No. 3 Concerto in D Minor.

Reuter's Engagements

CHICAGO.—Rudolph Reuter, pianist, with the Philharmonic String Quartet, under the leadership of John Weicher, concertmaster of the Chicago Symphony, gave a program of chamber music at the Cliff Dwellers Club in honor of Desiré Defauw, conductor of the symphony. Music by Debussy and Fauré made up the program, which included the second quintet by Fauré. Rudolph Reuter gave his second Chicago recital on April 13 and is engaged for Muncie, Ind., in May, his second appearance in that city.

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The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy
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Benner, Tord
Chambers, Peter
Clover, Edythe
Davis, John Sheldon
Dickerson, Dorothy
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Fonteyn, Christina
Gerpoul, Arco
Green, Marion
Jackson, Adele
Johnson, Kay
Kemp, Clifford
Key-Shelton, Maud
Kirk, Beverly
Kiszely, Itza
Laholm, Eyvind
Lenci, Estelle
Martin, Helen
Mola, Corradina
Parronchi, Bernard
Patrick, John
Rolley, Kenneth
Rudley, Marian
Ruetschi, Charles
Singer, Johann
Staffardi, G.
Thompson, Henry
Turner, Ann
Voss, Adele

Kelley Scholarship Open

The National Federation of Music Clubs announces its sixth annual auditions for the Edgar Stillman Kelley Junior Scholarship, open to instrumentalists and singers under 16 years of age and providing tuition annually in the amount of $250 for three successive years, if the progress of the first years warrants extension. The state and district auditions are being held in March, April and May. National winners, selected through recordings, will be chosen in June. Named for the late dean of American composers, the scholarship was instituted in 1941. It is supported primarily by penny contributions of the 60,000 members of the Junior Division. Etelka Evans, a member of the faculty of the Cincinnati Conservatory of Music, founded it and remains its chairman.

Heard in Operetta

Marilyn Nowell, 17-year-old coloratura, recently added to Dolores Hayward's artists list, makes her initial appearance in light opera, singing the leading role in No, No, Nanette with the Detroit Civic Light Opera Company during the week of May 8.

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FOLLOWING THE TRAIL OF A GREAT TRADITION

Dynamic George Bolek is one teacher who enjoys his work. "I'm doing exactly as I've always wished to do," he says, "I am not a disappointed singer; all my music study, instrumental and vocal, has been directed toward this aim —to have a complete knowledge of voice and **how** to sing, in order to understand how to teach people to sing."

About vocal matters, Mr. Bolek holds definite opinions, strongly presented. He feels that no one can be taught to sing adequately just by learning the use of the various sets of muscles, and the theory of singing. "There must be the instinct for singing first," he says, "and the teacher's handling of this fundamental quality is most successful when he is able to guide the pupil by personal suggestions. Of course, the right tone depends upon correctly coordinated physical response.

"I have a lot of pet theories about what is wrong with voices today," Mr. Bolek states, "but this day is very little different from times past. A famous critic of twenty years ago asked why it was that so many singers began at the top and went to the bottom!"

GEORGE BOLEK

Short Study Condemned

Mr. Bolek believes that the greatest fault in today's teaching is the shortness of the period of study before a singing debut is expected. Pupils will not work for as long a time as is necessary to attain technical skill. "Do you remember the old-timers?" he asks, "Schumann-Heink's trill, and McCormack's? Rosa Ponselle also has a wonderful trill. And you should have heard Onegin sing the Brindisi! The art of fioriture was then an essential study which today is a minus quantity."

Speaking of the urge to present young and yet younger singers, Bolek tells of a recent audition made by an eleven-year-old girl from Uruguay who had been "trained" by an operatic tenor in South America. "She sang the loudest Vissi d'Arte I ever heard and when I prescribed three years of simple fundamental vocalises and Vaccai, she left in a huff. That's the trend of today."

Mr. Bolek asserts that there is one right way to sing, but there are various ways of approach to vocal perfection which are adaptable to individual problems. He quotes a noted vocal master, who on learning that a girl student had kept a written record of his instructions to her with the intention of using it as a guide for her own teaching career, exclaimed, "Burn it! I could be put in jail for some of that, if applied to the wrong pupil."

It is real art, Mr. Bolek insists, to take what is good in a voice, establish a high standard and then work to match up the rest; to bring the less good to par, fill in the gaps and smooth the vocal line. It's an absorbing job. That is why it is bad for a pupil to "shop around," from teacher to teacher. No matter how excellent each teacher, the student becomes mentally confused over differing presentations of the same fundamental fact.

"Keep away from the hurried New York debut until some success has been achieved elsewhere" is his advice to young singers. "They come here too early and are swamped under," he says. "Two singers from the Bolek Studios have recently won the State Federation of Music Club contests. I intend to keep them away from the big time long enough to get a good start as routined professionals."

Three Fundamentals of Song

Bolek himself has always sung. Lillian Nordica was his grandfather's cousin and musical gifts were an inheritance. As a youngster, he was a child prodigy soprano. Later he studied with Franklyn Rogers of Boston and with Barron Berthold, the great American Lohengrin and Tristan. "These were great men and great teachers," Bolek relates. "I also learned much from that vocal master with whom I studied when in my 'teens, William Shakespeare. Singing, to me, has three fundamentals—correct attack, continued support, easy release."

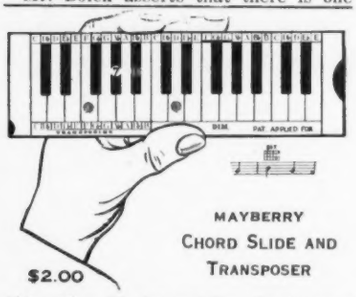
Besides being an accompanist and conductor, George Bolek carries on a schedule of two days' teaching in New York City and the remainder of the week in Baltimore, where he averages 10 and 12 hours a day for five days.

"I get rest on the trains. I enjoy travel and talking to new people," he says. "Every trip is a gala event."

M. C.

"Stowe Singers" Formed

Participants in last summer's "Sing Weeks at the Trapp Family Music Camp in Stowe, Vt., have organized a year-round program of choral singing, using the designation "Stowe Singers." There are chapters in New York, Boston, Washington and Rochester.



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Guggenheim Foundation Makes Eight Music Awards

Among the 96 fellowships awarded by the John Simon Guggenheim Memorial Foundation, announced on April 23, are a number of post-service awards for Americans engaged directly in the war effort, to be held for them until their discharge from the service. Creative work in musical composition will be carried on by four post-Service Fellows: Cpl. Dai-Keong Lee, Army, of Honolulu, who recently conducted the State Symphony Orchestra in Sydney, Australia, in a performance of his Pacific Prayer, composed while serving in New Guinea. Cpl. Samuel Barber, Army, of Philadelphia, Elliott Cook Carter, Jr., recently music consultant, Office of War Information (Overseas Branch) and Charles Faulkner Bryan, Assistant Coordinator of the Tennessee State Defense Council, Nashville.

For work in musical composition, the Foundation has also awarded four Fellowships to the following civilians: Lukas Foss, 23-year-old composer and pianist to the Boston Symphony, whose works have been played by the Boston Symphony, the New York Philharmonic, and by other major orchestras; Norman Dello Joio, composer, of New York City, who receives his second Guggenheim Fellowship and whose music has been performed extensively by orchestras throughout the United States; Nikolai Lopatnikoff, composer, of New York City, who is Russian born, and has had his work performed by leading orchestras of the United States and Europe, and Arthur Kreutz, composer, and assistant professor of Music Theory, University of Texas. This is the second Guggenheim Fellowship awarded to Mr. Kreutz. The stipends amount normally to $2,500 a year.

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LILLIAN EVANTI,
soprano, who made a recent tour as good-will ambassador to Latin-America, chats with President of Haiti, Elie Lescot, and Col. Laraque. Miss Evanti was decorated in Haiti with the order of Chevalier de l'honneur et Merite. (Photo by Scurlock.)

U. S. Artists for Mexico

The South American and Mexican Division of Columbia Concerts, Inc., announces the engagement of a number of artists for the June, 1945, opera season at the Palacio de Bellas Artes, Mexico City.

Helen Traubel will sing in Mexico for the first time: two performances of Isolde in Tristran and Isolde on June 12 and 16, two performances of Brünnhilde in Walkuere on June 19 and 23. Also new to Mexico is Margaret Harshaw, who has been engaged for Brangaene in Tristan and Fricka in Walkuere. Both operas will be conducted by William Steinberg.

For the Italian and French repertory Bruna Castagna and Kurt Baum have signed contracts. Mme. Castagna will sing performances of Carmen and Amneris in Aida in the week of June 3 through 10; Mr. Baum will be heard in the leading tenor roles of Carmen and Aida between June 5 and 16.

Firkusny for South America

Rudolf Firkusny, Czech pianist, gave 32 concerts in his first complete transcontinental tour of the U. S. He played three times with the New York Philharmonic, once under the auspices of the United States Rubber Co., and twice in the regular series with Rodzinski conducting. Other symphonic engagements included three performances of the Martinu piano concerto with the Philadelphia Orchestra under Ormandy, appearances with the Montreal Philharmonic, and National Symphony under Hans Kindler.

Late in April Mr. Firkusny returned to New York to play a joint recital with Marcel Hubert at the Y. M. H. A. and the Brahms First Concerto at Carnegie Hall with the National Orchestral Association and Leon Barzin. Immediately after the final engagement he will prepare programs for an extensive South American tour, which will end with a first visit to Mexico City.

Berumen Pupil Presented

Ernesto Berúmen presented his pupil Leona Knopf in piano recital at the La Forge-Berúmen Studios on April 15. A large and enthusiastic gathering heard Miss Knopf, an attractive young player 17 years old, in a demanding list, comprising Bach's Prelude and Fugue in G minor, the Beethoven Sonata, op. 10, No. 3, four Chopin numbers, and Suite for Piano—Prelude, Sarabande, Toccata—by Debussy. Miss Knopf displayed brilliance and virtuosity, a tone of breadth and power, and observance of style. Her hearers demanded additions to the program and feted the pianist with every evidence of cordial appreciation. M. L. S.

Oberlin Gives St. John Passion

OBERLIN, O.—The Oberlin College Music Union and the Oberlin Conservatory of Music presented the Bach Passion According to St. John, with Prof. Maurice Kessler of the Conservatory faculty directing, at a special performance on April 29. Three of the five vocal soloists were members of the conservatory faculty—Nellie Stuart, soprano; Daniel Harris, bass, and Harold Haugh, tenor. Guest soloists were Lydia Summers, contralto, and Bruce Foote, bass. Frederick Funkhouser, former pupil of Mr. Kessler and for some time a member of the Cleveland Orchestra, played the viola d'amore obbligato. The new harpsichord was used again, with Beryl Ladd of the conservatory faculty at the keyboard. Prof. Leo Holden played the organ.

Oberlin College will be host to the Intercollegiate Band Festival on May 13 under the guest directorship of Dr. Joseph E. Maddy, founder and leader of the National Music Camp at Interlochen, Mich.

Resnik to Sing in Mexico

Since completing her first season with the Metropolitan Opera, Regina Resnik has sung the title role in Carmen in Richmond, Va.; Greensboro, N. C.; Columbia, S. C.; Chattanooga, Tenn., and Montgomery, Ala. Concert appearances are scheduled for Detroit, Cleveland and Buffalo. In May she will make her Carnegie Hall debut in New York under the baton of Dean Dixon. Early in June Miss Resnik returns to Mexico for the third season, which includes her first Wagnerian role, that of Sieglinde in Die Walkuere. Back in the United States, she will make concert appearances in Washington, D. C., New Orleans, Chicago, and be introduced to the West Coast. A nationwide concert tour is in preparation for the fall.

Susan Boice Artist in Recital

Susan Boice is in an active teaching season at her Carnegie Hall studio, New York, after an absence of a year. Her artist-student, Cathie Smythe, lyric soprano, gave a recital on April 8. The guest artist was Jean Graham, pianist, winner of the Stillman-Kelley award, also winner of the National Music Clubs Contest for Piano.

Mrs. Grace Potter Passes

Following a brief illness, Mrs. Grace Elizabeth Potter, 75, passed away on March 29 in New York. She was the mother of Marguerite Potter, singer, voice teacher and founder of the New York Madrigal Society.

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IN SCHOOLS AND STUDIOS

Chicago Musical College Plans Special Courses

Chicago Musical College opens its summer master school June 18. The first term, during which the entire faculty will be present, runs to July 28, the second term from July 30 to Sept. 1.

Chicago Musical College, the only professional music school which is recognized as a full member of the North Central Association of Colleges and Secondary Schools, is also recognized by the Veterans Administration. Among the major teachers offering private instruction and class work during the summer are Rudolph Ganz, president and chairman of the piano department; Paul Stassevitch, head of the violin department; Nelli Gardini, who heads a list of prominent voice teachers including Richard DeYoung, Edward Molitore, George Graham, Reinhold Schmidt and others; Hans Rosenwald, dean of the college and chairman of the musicology department; and Max Wald, theory and composition.

The college announces the special appointment of Dr. Karl W. Gehrkens as guest chairman of the department of music education. He will offer courses in the psychology and philosophy of music in addition to a graduate seminar in music education.

Ferdinand Dunkley, New Orleans organist, composer and voice teacher, is guest instructor and will also offer a course on "The Buoyant Voice." A special new feature is a class in opera repertoire which provides for actual operatic experience under the Silvio Insana.

Minneapolis College to Train Choral Directors

MINNEAPOLIS.—The Minneapolis College of Music will offer a two weeks intensive choral training session for choral directors of colleges, churches, and school supervisors from June 18 to 30, under the direction of Peter D. Tkach, nationally known choral director, assisted by Sophia Haveson. A three weeks violin summer master session—June 18-July 7—will be conducted by Louis Krasner, internationally celebrated violinist, concertmaster of the Minneapolis Symphony Orchestra.

Dalcroze School Summer Session

The 1945 summer session of the Dalcroze School of Music, New York, extends from July 2 through Aug. 11. Hilda M. Schuster is director, Anna C. Molyneaux, manager, and Norma Federlein, executive secretary. The course includes private vocal and instrumental instruction, ensemble playing, choral singing, class instruction for students and teachers. Dalcroze methods and practice teaching, lecture and observation course for piano teachers, and elementary and advanced harmony.

Indiana University Concert

Winifred Merrill, violinist, and Harrison Potter, pianist, recently gave a recital at Indiana University, Bloomington, Ind. They played sonatas by Richard Strauss and Brahms and the second sonata of Quincy Porter.

Conference in Pittsburgh

PITTSBURGH, PA.—Helen Curtis of Chicago recently directed a four-piano demonstration at the Pittsburgh Diocesan Conference in the auditorium of the Boys High School. Over 100 piano students from the grades and high schools, taught by Sisters in different Orders in the Diocese, played in groups of four and eight. The program presented To Spring and Papillon by Grieg, Scherzo in E minor by Mendelssohn, Sonata in C major by Mozart, Hungarian Dance, Duet by Brahms, D'Albert's Gavotte in A major, Bach's D minor Invention (Two-Part), Grade I, II and III compositions by Miss Curtis and others. The high standard of musicianship, pianistic ability and perfect ensemble displayed by the students greatly impressed the audience of over 1,000. The ear-training tests with children from four and a half through nine years of age proved an interesting part of the demonstration.

Sister M. Sebastian of Mount Mercy Academy, Pittsburgh, was general chairman of the conference program. Sister M. Angeline of St. Anselm's School, Mt. Pleasant, Pa., and Sister Rosemary of Mount Mercy Academy, were chairmen of the piano program.

Queena Mario Singers Heard

Vivian Bauer was heard as Kundry in Parsifal on a recent Great Moments in Music broadcast, with Leopold Stokowski as guest conductor. Andzia Kusak sang Musetta in La Boheme in the current opera season at the New York City Center. She then goes to Montreal where she will sing the Queen of the Night in The Magic Flute and Despina in Cosi Fan Tutte. Evelyn Pasen was featured in the world premiere of The War God by Richard Arnell, presented by Robert Shaw's Chorus under the baton of Bernard Herrman on April 25 over CBS.

All are artist-pupils of Queena Mario.

Schumann-Offenbach Works to Be Sung

The New York College of Music will present The Young People's Opera, Siegfried Landau, conductor, on May 6 at the Hunter College Playhouse in a concert in memory of the late director, Carl Hein. The program includes Part II of Schumann's Paradise and the Peri and, in English, the Offenbach operetta The Girl from Elizondo. Proceeds are for the Hunter College Scholarship Fund.

Carson Addresses Teachers

Leon Carson, New York vocal teacher, recently appointed co-ordinator of field activities for the National Association of Teachers of Singing, was guest speaker at a recent meeting of the Philadelphia Music Teachers Association. Mr. Carson's subject was The New Outlook for Music, in which he stressed present and post-war problems and the necessity for farsightedness and a stronger union of interests on the part of private teachers of both instrument and voice.

American Conservatory Has Three Summer Terms

To offer students the opportunity to enjoy a longer period of study during the summer and thus to earn additional credits, the American Conservatory of Chicago, is featuring three terms of six weeks each during the summer of 1945, the first starting May 17th. The summer catalog announces an outstanding list of pedagogues, lecturers, recitalists, and many special courses.

The major summer session extends from June 28 to Aug. 8. Under the direction of President John R. Hattstaedt and Charles J. Haake, dean of the college, the facilities of the Conservatory will be expanded and new courses offered. This season the auditions for the limited number of free and partial scholarships for talented students of limited means will take place June 26-27, immediately before the opening of the main session. These scholarships are granted by members of the American Conservatory faculty.

Margolis Singer Wins "Met" Audition

Robert Merrill, baritone, a winner of this year's Metropolitan Opera Audition of the Air, has studied for ten years with Samuel Margolis of New York, beginning lessons at the age of 17. He has never worked with any other teacher. Mr. Merrill is heard frequently on the NBC network in Serenade to America, the RCA-Victor, Chrysler, Prudential and Coca-Cola hours. Mr. Margolis is also teacher of many other prominent artists.

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PUBLISHERS' BUDGETS OFFER INTERESTING SCORES

On May 1 Gustav Reese will join Carl Fischer, Inc., in the capacity of Director of Publication. The name of Reese has long been familiar to those in musical and publishing circles. He was associated with G. Schirmer for many years and was an associate editor of that firm's magazine, Musical Quarterly. From 1927 to 1937 he lectured and taught at New York University and has contributed to many authoritative publications on music. . . .

Hazel Meyer has resigned as publicity and advertising director for Music Publishers Holdings Corp., in order to accept an executive post with a San Francisco advertising agency. Ethel Shapiro, former secretary to Miss Meyers, has been promoted to assistant advertising manager. . . .

Tune-Dex Digest, national music magazine, has announced an award system for the men behind the songs—writers, publishers and contact men who worked on the year's outstanding hits as well as to those responsible for the best-selling instrumental number and record of the year.

Three girl music students and three service men divided honors in the third annual Young Composers Contest of the Student Division of the National Federation of Music Clubs, according to announcement by Marion Bauer, national chairman. Winner of the $100 major prize in Class 1 for a composition for chamber orchestra, was California-born Virginia Seay Ploeser of New York City, a pupil of Ernst Krenek. Her prize-winning work, San Clemente, Low Tide, is scored for flute, oboe, clarinet, tympani and strings. First prize of $50 in Class 2, for a composition for piano and one or more string or wind instruments, was won by Sgt. William Thornton, Jr., USAAC, Selman Field, La., with his Sonatine for Violin and Piano. First prize of $50 in Class 3 for a piano solo went to Gerald R. Kechley, Musician 3rd Class, of the arranging staff of the United States Navy School of Music in Washington. Second prizes of $50 and $25 respectively in Classes 1 and 3 were won by Frieda Azark of the Bronx, New York, with a fantasy for chamber orchestra, and by Theron W. Kirk, Specialist Third Class, of the United States Naval Training College at Great Lakes, Ill., with a Suite of Eight Preludes for Piano. A third prize of $25 in Class 1 went to Ursula Lewis, of New York City, who last year won the prize in the solo piano classification.

The judges were Henry Cowell, senior music editor of the OWI; Bernard Wagenaar of the Juilliard Graduate School faculty, and Wallingford Riegger, of the faculty of the Metropolitan Music School.

Dynamic Singing, the new book on voice by Louis Bachner, has been translated into Swedish, and will also be published in Switzerland with French and German text.

For Soprano, Alto, Tenor, Bass, Mixed Chorus and Orchestra

THE PRAIRIE, Secular Cantata by Lukas Foss; poem by Carl Sandburg. G. Schirmer, Inc., New York. Vocal score, $1.50 in U. S.

The New York Philharmonic recently gave this score of the 23-year-old Lukas Foss, a gifted emigré from Europe, who has made so striking an impression with his works. It is a quite effective and very atmospheric setting of the Sandburg poems, powerful and original in its rhythmic vitality, modern in its harmonies. The composer shows skill in writing for the voices, chorus and orchestra.

In the settings of the seven sections of the work, he has obviated the pitfalls of a certain sameness in the idiom by varied scoring for the different units, changes of mood, and tempi. The sections are: I Was Born on the Prairie, for tenor soloist; Dust of Men, for the mixed chorus; They Are Mine, for soprano and alto soli, and chorus; When the Red and the White Men Met, a very dynamic choral section picturing the rise of modern cities; In the Dark of a Thousand Years, which hymns hearty brotherhood by means of bass solo and chorus; Cool Prayers, a short interlude for two sopranos and alto, and chorus, picturing the sleep in haystacks of the harvest hands; A Prairie Girl, a soprano solo, which tells of the dreams of the pioneer maiden; Songs Hidden in Eggs, a lively *allegretto* for soprano and alto (the latter three sections are conceived as one); Tomorrow, a final very broad section, ushered in by trumpet solo and picturing the future prophetically with full use of musical resources.

For Strings

ENCORE ALBUM, for Strings; arr. compiled and edited by Charles Jaffe. J. Fischer & Bro., N. Y. $2 each (including ad lib, Bass). Extra parts, 50c.

Charles Jaffe, of the Curtis String Quartet, has made this compilation from works that have been played by the organization. There are two albums, and the encores include movements from standard string quartets such as Haydn's Op. 33, No. 2 finale and Tchaikovsky's Andante Cantabile, Op. 11, ranging to arrangements of Moussorgsky's Hopak, Fauré's Aprés un Rêve and Prokofieff's Gavotte. There are six selections in the first volume and seven in the second. The *ad libitum* string bass parts make these numbers effective for string ensembles also.

For Orchestra

ROMANZA-APPASSIONATA, by Cecile Chaminade; arr. for orchestra by Adolf Schmid. Theodore Presser Co., Philadelphia. $3. (Complete orchestration including piano-conductor's score.)

The prominent editor and composer, Adolf Schmid, has supplied a practical but attractive arrangement for the melodic Chaminade opus. The instrumentation is for full orchestra, and the piece should serve well as a filler in the summer pops.

Songs

MUSIC, WHEN SOFT VOICES DIE, by David Diamond, Associated Music Publishers, Inc., New York. 50c.

A setting for medium voice (range, C to E) of Shelley's exquisite lyric. It is in rather simple style, suggesting a modal idiom of the past and irregular in rhythm.

FOUR LYRICAL SATIRES, by Edward Ballantine (No. 4, Come Out, My Love), English Border-Line Ballad of the 1890's. Associated Music Publishers, Inc., New York, 50c.

This is the final one in a series of songs which also pay respects to the older Italian opera, the German Lied and the French Art Song. Mr. Ballantien is the wag who gave us such excruciating versions of Mary Had a Little Lamb, in the idiom of different masters. In the present opus, we get what might be called a "plethora" of genteel passion. The range is E flat to F and the song should be sung vehemently.

LIS'NIN' FO' DE VOICE OF OL' BLACK JOE, words and music by Edward Rupert. Edward Schuberth & Co., Inc., New York. 50c.

A jiggy rhythmic figure persists throughout this simple and heartfelt song, which introduces a few bars of the original Foster melody. It tells that, though the "chillun" call and the "folks are Lis'nin," no response comes from the cabin where Joe used to live.

For Piano

NOCTURNE, by Menotti Salta. G. Ricordi & Co., New York. 60c.

In the romantic style, this melodically appealing piece opens in a rather contemplative mood. A triplet pattern dominating the second section gradually leads to rich chordal effects; and, after returning to the original theme, the piece ends quietly. There is also an orchestral arrangement of the work available. It was first played by the NBC Symphony and Frank Black on April 22.

MEPHISTO WALTZ, by Franz Liszt; DON JUAN FANTASIE, by Mozart-Liszt; Paragon Music Publishers, New York. $1.50 and $2, respectively.

The Mephisto Waltz has been carefully revised, fingered and edited by Vytautas Bacevicius. There are many alternate choices of passages offered, and the printing is clear. The Don Juan is the most popular of all Liszt fantasies on operatic themes. Of course, the music is truly Lisztian in style and almost indescribably difficult. Both of these issues are expressly for the concert recitalist.

GAVOTTE, Op. 77 No. 4 by Serge Prokofieff. Leeds Music Corp. New York. 75c.

Expertly edited and fingered by Harry Cumpson, this delightful Russian contemporary piece is replete with detailed accent and phrasing indications.

For Violin and Piano

CONCERTO IN D MAJOR, by Nicolo Paganini; CONCERTO K. 207, by W. A. Mozart. Paragon Music Publishers, New York. $2.50 and $2, respectively.

Here are two fine editions of concerti for the concert violinist's solo recitals. The Paganini work is intelligently edited by Enrique Diaz and T. J. Gerald, and the first Mozart Violin Concerto has original cadenzas by Vytautas Bacevicius.

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The following list represents a cross-section of what is offered by the various publishers, rather than a complete listing, which of course, would be impossible. Every publisher listed below, therefore, has material other than that which is mentioned. Further information may be obtained through the publisher or the Musical Courier.

Chamber Music

Composer	Title	Publisher
Villa-Lobos	Quatuor a Cordes Nos. 5, 6, 7, 8	Associated Music Pub.
Villa-Lobos	Quatuor for Wind Instruments	Associated Music Pub.
Ponce, M.	Sonata breve (violin and piano)	G. Schirmer, Inc. $1.00
Soro, Enrique	Sonata No. 2 (violin and piano)	G. Schirmer, Inc. $2.50
Soro, Enrique	Trio (violin, 'cello & piano)	G. Schirmer, Inc. $2.50

Orchestral Works

Composer	Title	Publisher
Siqueira, Jose	Cenos Do Nordest Brasileiro	Associated Mus. Pub.
Siqueira, Jose	Dansa Brasileira, Nos. 1, 2, 3, 4, 5	Associated Mus. Pub.
Siqueira, Jose	Uma Festa Na Roca	Associated Mus. Pub.
Siqueira, Jose	Senzala (Ballet)	Associated Mus. Pub.
Siqueira, Jose	Toada (String Orch.)	Associated Mus. Pub.
Villa-Lobos	Bachianas Brasileiras Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9	Associated Mus. Pub.
Villa-Lobos	Descobrimento do Brasil, Suites 1, 2, 3	Associated Mus. Pub.
Villa-Lobos	Symphonies 1, 2, 3, 4, 5	Associated Mus. Pub.
Guarnieri, Camargo	Abertura	Associated Mus. Pub.
Guarnieri, Camargo	Concerto for Violin and Orch.	Associated Mus. Pub.
Guarnieri, Camargo	Concerto for Piano and Orch.	Associated Mus. Pub.
Barbieri, D.	Barrio Viejo	Broadcast Music, Inc. $1.00
Villoldo, A. G.	El Choclo	Broadcast Music, Inc. 75¢
Rodriguez, M.	La Cumparsita	Broadcast Music, Inc. $1.00
Tucci	Danza Chilena y Estilo	Carl Fischer, Inc. $1.85
Ponce	Estrellita	Carl Fischer, Inc. $1.25
Codina	Zacatecas	Carl Fischer, Inc. $1.15
Chavez, Carlos	Sinfonia de Antigona	G. Schirmer
Chavez, Carlos	Sinfonia India	G. Schirmer
Santa Cruz, D.	Cinco Piezas Breves	G. Schirmer
Pinto, O.	Memories of Childhood	G. Schirmer
Revueltas, Sylvestre	Cuauhnahuac	G. Schirmer
Revueltas, Sylvestre	Esquinas	G. Schirmer

(All works not priced are available on rental basis)

Choral Music

Composer	Title	Publisher
Padilla	El Relicario (SSA)	Carl Fischer, Inc. 15¢
Padilla	Princesita (TTBB)	Carl Fischer, Inc. 15¢
(Chilean Folk-Song)	El Tortillero (SATB)	Carl Fischer, Inc. 12¢
(Brazilian Folk-Song)	Tutu Maramba (SSA)	J. Fischer & Bro. 15¢
(Chilean Folk-Song)	Rio Rio (SATB)	J. Fischer & Bro. 16¢
(Mexican Folk-Song)	Cielito Lindo (SSA)	J. Fischer & Bro. 15¢
(Mexican Folk-Song)	La Guajira (SSAA)	J. Fischer & Bro. 15¢
(Peruvian Folk-Song)	Andean Festival (SSA)	J. Fischer & Bro.
(Argentinian Folk-Song)	Paloma Linda (SSA)	Oliver Ditson Co. 10¢
(Argentinian Folk-Song)	Vidalita (SSA)	Oliver Ditson Co. 10¢
Mignone, F.	Caterete (SATB)	Theo. Presser Co. 18¢
Berger, Jean	Cantigas (Full chorus, mixed voices)	G. Schirmer, Inc. 20¢
Berger, Jean	Psalmo brasileiro (Full chorus, mixed voices)	G. Schirmer, Inc. 50¢
Villa-Lobos	As costureiras (Full woman's chorus)	G. Schirmer, Inc.

Songs

Composer	Title	Publisher
Guarnieri, Camargo	Vai, Azulao	Associated Music Pub. 50¢
Marcelli	Song of the Andes	Carl Fischer, Inc. 50¢
Serradell	La Golondrina	Carl Fischer, Inc. 50¢
Coelho, Olga	Cantiga Ingenua	Edw. B. Marks Mus. Corp. 50¢
Mignone, F.	Assombracao	Edw. B. Marks Mus. Corp. 50¢
Mignone, F.	Canto De Negros	Edw. B. Marks Mus. Corp. 50¢
Lecuona, E.	Andalucia	Edw. B. Marks Mus. Corp. 50¢
Lecuona, E.	Pavo Real	Edw. B. Marks Mus. Corp. 50¢
Sandoval, M.	Madrid De Mis Amores	Edw. B. Marks Mus. Corp. 50¢
(Vocal Album)	La Hora Del Canto	Edw. B. Marks Mus. Corp. 35¢
(Vocal Album)	Memories of Mexico	Edw. B. Marks Mus. Corp. $1.00
(Vocal Album)	Mexican Fiesta Album	Edw. B. Marks Mus. Corp. $1.00
(Vocal Album)	The Other Americas	Edw. B. Marks Mus. Corp. $1.00
(Vocal Album)	Recuerdo Latino-Americano	Edw. B. Marks Mus. Corp. $1.00
Grever, Maria	Te Vi	Edwin H. Morris 35¢
Guerrero, J.	La Monteria	Music Pub. Hold. Corp. 50¢
Martinez, D. Perez	El Noi de La Mare	Music Pub. Hold. Corp. 50¢
Padilla, Jose	La Violetera	Music Pub. Hold. Corp. 50¢
Cugat, Xavier	Favorite Collection of Tangos and Rhumbas	Robbins Mus. Corp. 60¢
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Chavez, Carlos	Nocturna rosa	G. Schirmer 75¢
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Rodriguez, Augusto	Nanas	G. Schirmer 50¢
De Fuentes, Eduardo Sanchez	Amor	G. Schirmer 50¢
De Fuentes, Eduardo Sanchez	Tus ojos	G. Schirmer 50¢
Sandoval, Miguel	Dulces recuerdos	G. Schirmer 50¢
Sandoval, Miguel	Madrigal	G. Schirmer 50¢
Pinto, Octavio	April	G. Schirmer 50¢

For Piano Solo

Composer	Title	Publisher
Del Busto, Angel	Reminiscencias	Alpha Music 60¢
Errendondo, E. M.	En El Templo De Yocari	Alpha Music 75¢
Garcia, Juan F.	Sambumbia No. 1	Alpha Music $1.00
Sequeira, David	Dentro De Un Patio Nica	Alpha Music 75¢
Mena, Luis, E.	Elila	Alpha Music 60¢
Villa-Lobos	A Prole do Bebe—No. 2	Associated Mus. Pub.
Guarnieri, C.	O Cavalinho De Perna Quebrada	Associated Mus. Pub. 40¢
Guarnieri, C.	Third Sonatina in G Clef	Associated Mus. Pub. $1.75
(Piano Album)	Collection Espagnole	Edw. B. Marks Mus. Corp. $1.00
Mignone, F.	Lenda Brazileira Nos. 1, 2, 3, 4	Edw. B. Marks Mus. Corp. 50¢ each
Isamitt, C.	Estudio No. 3	Edw. B. Marks Mus. Corp. 50¢
Cervantes, Ignazio	Cuban Dances	G. Schirmer 50¢ each
Chavez, Carlos	10 Preludes	G. Schirmer $2.00
(Album)	Latin American Art Music	G. Schirmer $1.50
Pinto, O.	Scenas infantis	G. Schirmer 75¢
Sandoval, Miguel	Danza	G. Schirmer 50¢
Soro, Enrique	4 Fantastic Studies	G. Schirmer $1.00

Early Piano Music

Composer	Title	Publisher
Paz, Juan Carlos	Pampeana	Carl Fischer, Inc. 30¢
Castro, Juan Jose	Corderitos Brincando	Carl Fischer, Inc. 30¢
Revueltas, Silvestre	Canelon	Carl Fischer, Inc. 30¢
Sanjuan, Pedro	Reflexiones de Susana	Carl Fischer, Inc. 40¢
Castro, Juan Jose	La Danza del Oso	Carl Fischer, Inc. 40¢
Roldan, Amadeo	Canelon de Cuna del Nino Negro	Carl Fischer, Inc. 30¢
Villa-Lobos	Alnitah, No. 1	Carl Fischer, Inc. 40¢
Album	Our Latin American Neighbors	Theo. Presser Co. 75¢

GUSTAV REESE

has been appointed to an executive post at Carl Fischer, Inc. (Story on opposite page.)

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BERNICE FROST SAYS . . .

Chopin—A Song to Remember

With the presentation of the motion picture A Song to Remember, renewed interest has been aroused among students in the piano compositions of Chopin. From the musician's viewpoint, numerous questions and points for discussion have arisen, and many of these have been sent to this department. Telephone calls and letters have been too numerous to answer properly, and a few points remain that are interesting to all of us.

That the picture did not always follow the historical facts should be accepted. Dramatized lives of composers or other famous people cannot, for many reasons, be accurate replicas of reality. Fact seasoned with fiction is sometimes more interesting. Ultra-realists should avoid self-disturbance by not seeing pictures of this type! (Is not this needless concern a form of unconscious exhibitionism?)

This editor found the picture an unusually pleasing experience. She also found gratification in the fact (or fiction?) that the loyalty and devotion of Chopin's teacher, Elsner, are qualities found in every conscientious piano teacher of today.

•

The one really disturbing reaction to this picture is the problem of what to do with the pupils who want to study some of the Chopin pieces heard in the film, most of which are too difficult for them. As one teacher wrote, "If another pupil asks for the A Flat Polonaise, I don't know what I shall do." She has our sympathy, as we are going through the same experience.

The first suggestion is to let the pupils try the originals. This may inspire them to sufficiently concentrated practice, whereby they may play them fairly well. The second suggestion, and only alternative, is to give them some of the simplified arrangements, which most of us dislike.

We are told that the lives of Clara and Robert Schumann and that of Beethoven are on the picture-making agenda.

Let us fervently hope that if the Symphonic Etudes and Appassionata Sonata must be played, there will also be some of the easier compositions, too! In that way, a helpful and brighter outlook may be ours from the actual piano-playing side.

In any case, these pictures are helpful to our profession, and we should make the most of them. These pupils' requests for Chopin pieces constitute a phase that will pass. Meanwhile, after having survived the boogie-woogie epidemic, we can enjoy the teaching of Chopin, with benefit to all.

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Correcting Mistakes

Most of my teaching has been with older, advanced pupils, but this season I have added a number of "teen-age" beginners to my class. I was surprised to find that this group required such an entirely different teaching technic. One of my greatest needs is to know when and how to correct the mistakes made in playing. I have tried various ways, but hope that you might have some principles more basically correct than those I have been using. G. B.

The guidance of correct playing from the beginning is an important teaching procedure. Mistakes are generally due to carelessness on the part of the pupil. Each mistake should be discovered by the pupil, and this will require much patience on your part. Let the pupil play the piece, or a complete section of it, without stopping to correct mistakes; then ask that it be played again. If there are still mistakes, ask for the phrases where these occur, but under no circumstance point out the errors. The pupil must discover these for himself. Discovery is a process of learning.

Organization of Piano Group

A committee of piano teachers in our city has been planning to organize into one large group the now existing three separate units. Having been made chairman of this committee, I should like advice as to the best way of approaching the two other groups (to which I do not belong), since there is an ill feeling of long standing between these two. This makes the work of all of us difficult, and we feel we must work together more harmoniously. N. B.

Your task may not be as difficult as you seem to feel it will be. Not having had any experience in similar cases, I can suggest only that you approach these opposing groups without any mention of their apparent ill feelings toward each other. Select a leader from each of these groups, with your neutral group controlling committee activities. Most groups have two factions or more within them, but this should not keep you, as a larger organization, from working in some sort of harmony.

Easy Piano Quartets

Can you give the names of several early grade piano quartets suitable for recital program? H. M.

Review the following numbers, and I am sure you will find them useful. Jolly Sailor Men, by Hall; Robin's Morning Song, by Hall; Song of the Pines, by Adair; and Down the Mystic Lake, by Benson.

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HAROLD KOHON, violinist, will play the first performance of THREE RADIO PIECES for violin and string orchestra under the direction of Jasha Zayde over **WQXR ON MAY 3RD AT 2:30 P.M.**

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

TOCCATINA, by Mozart, arranged by R. Krentzlin. Arthur P. Schmidt Co., Boston. 30¢.

A sprightly little third grade piece of real charm, the right-hand scale figures weaving almost uninterruptedly over a left hand of single notes, most of them dotted. A good vehicle for the development of taste and style.

MARCHING ON PARADE, by George F. Hamer. Arthur P. Schmidt Co., Boston. 30¢.

The composer has founded his little march on motives from Dixie, the result being rather an incongruous arrangement which is good when the original is followed and mediocre when it isn't.

RONDOLA, by John F. Carré. Grade 3. G. Schirmer, Inc., New York. 35¢.

A lively, three-part piece, with nothing but single notes, moving diatonically in the right hand. Only a few elemental chords (no octaves) in the left.

ROUND THE CLOCK, by Oscar Straus. At Dawn, 40¢; Morning Song, 40¢; Cocktail Hour, 50¢; Lengthening Shadows, 50¢; Midnight Frolic, 40¢. Grade 5. G. Schirmer, Inc., New York.

These five recreational pieces are richly redolent of the musical theatre to which their Viennese composer has been such a prolific and successful contributor. As one plays them (they are frequently more orchestral than pianistic in feeling), one can almost hear the singer, see the spotlight.

RIDIN' THE TRAIL and KENNEL KAPERS, by C. A. Hibbs. G. Schirmer, Inc., New York. Each 30¢.

In Ridin' the Trail, we first hear the "sound of distant hoof-beats" (a monotonous figure in the left hand) and then, over the same accompaniment, the "cowboys singing," a folk-like melody simply harmonized in the right hand. Both this and its companion piece should please students needing simple two-page items that tell a little story. In the midst of Kennel Kapers, the dogs start to bark (a cluster of seconds passing through four octaves) after which the dogs start playing again in 6-8 rhythm, just as we first found them.

STEPHEN FOSTER MELODIES FOR YOUNG FOLKS. Edward B. Marks Music Corp., New York. 50¢.

Alexander Maloof has arranged these 26 Foster songs, most of them familiar, and pianists of modest attainments (those who like the melody thinned out to one finger) will find it a handy collection to have around. The volume contains a lengthy foreword by the publisher and a number of illustrations, one of them being a reproduction of the original cover of Jeanie With the Light Brown Hair. The text of each song is also inserted.

For Two Pianos, Eight Hands

FIVE CHORALES, by Johann Sebastian Bach. Two pianos, eight hands. G. Schirmer, Inc., New York. 75¢.

These five chorales have been very simply arranged by Miss Dorothy Connor and each one of the four pianists will find himself with nothing more than a single note in each hand, always an octave apart. As combined by Miss Connor, these four threads weave into a rather lustrous texture and at least have the advantage of making available to fledglings these lovely chorales.

Song

COME ALONG, by Leo Erdody. Oliver Ditson Co., Philadelphia. 60¢.

An excellent six-page song, subtitled "A Spiritual", which will prove potent material for an articulate baritone with an infectious sense of humor, a good rhythmic feeling and a ringing top G. Like a trip-hammer, the "come along, come along, come along," beats its way into your consciousness and almost forces you to clap your hands on the off-beats. As an effective recital item for that closing group, it's tops.

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"GOOD WILL" SINGER TO TOUR SOUTH AMERICA

It was spring of 1934 — "April in Paris" in a villa in Passy. Built by the modern architect Corbusier, the walls of the rooms didn't reach the ceilings and the easy chairs were on rails so that one could move through the room as if on a railway car. Pictures of Picasso and Utrillo looked down on a tea party in progress attended by musicians, artists and writers of international repute.

The conversation turned to the theme of art as a means of international understanding. One of the most eloquent advocates of this theory was Aubrey Pankey, Negro baritone, who had just returned from Vienna, where he had given a recital of German songs with great success.

Pankey has brought a message of goodwill to people of all nationalities, races and creeds through his voice. Critics in Europe, Asia and the Americas have appraised him as an impeccable musician, and lauded his wide contribution to American culture. He has concertized in all the capitals of Europe, Egypt, Palestine, North and South America, and has been given enthusiastic receptions. He was the first Negro to appear as a concert artist in many South American countries, and the first American to have a concert tour in Egypt and Palestine.

•

Pankey had a difficult youth. He was left an orphan at fifteen in his native city of Pittsburgh, and had to make a living in order to pay for his studies in engineering at Hampton Institute in Philadelphia. He worked as a garage helper, chauffeur and elevator operator, saving the required $800 to enter Hampton Institute in the fall of 1921. There it was discovered that he had a sweet baritone voice.

Since he had always been interested in music and had sung as a boy soprano in a Pittsburgh church choir, the change from engineering to music was not difficult for him to make. He joined the Hampton Choir and Glee Club and did not have to wait long to sing solo parts. He was encouraged in his musical career by Dr. R. Nathaniel Dett, composer and director of music at Hampton Institute. He was also guided by the internationally famous tenor, Roland Hayes.

•

After graduating from Hampton, he continued his musical studies at Oberlin Conservatory of Music in Ohio. The funds to pay for his studies he again raised by taking various manual jobs. Finally he won a scholarship to Oberlin, later another to Boston University and the Hubbard Studios in Boston. After one concert in Utica, N. Y., and two in Boston, he received serious recognition as an artist, and the Boston Globe described him as "a singer with musical intelligence and imagination."

Convinced of his talent and his artistry, friends added to his own funds earned by various church engagements, and his own labors, to enable him to sail to Europe. He went to Vienna, where he attended the Conservatory of that city and after two years moved to Paris to continue his studies with other famous vocal teachers. He remained in Europe for nine years, studying and concertizing, performing for such famous personalities as President Lebrun of France and the German Crown Prince Wilhelm. In Egypt and Palestine he appeared in more than 200 concerts and radio programs, and with major symphony orchestras in sixty cities of twenty-four European countries.

The rise of Fascism in Europe touched Pankey personally very early in 1933, when he sang in Salzburg. The National Socialist Party, which then came into power in Germany, demonstrated in the streets against his singing as an "insult" to German artists and culture! This was an early symptom of the race hatred which created some of the most appalling outrages of the Nazi regime. Civil authorities in Salzburg, however, gave him police protection to the concert and back to the hotel. Despite the rowdy mob outside the concert hall, he gained an outspoken success. With the outbreak of war in Europe, Pankey returned to his native country and made his American debut in Town Hall in 1940.

•

In addition to his other engagements, Pankey has been singing as often as possible for the armed forces through the USO and the U. S. Treasury Department, and a variety of other worthwhile causes. In 1942 he made an eight months' goodwill tour of the West Indies, Central and South America, with appearance in Panama under the management of Ernesto de Quesada.

"I think," he says, "that music is an international language and therefore one of the best means of bringing mutual understanding to people of different nationalities. Music is also an effective medium to promote understanding of minority problems. I hope to bring to the people the great art of the world and prove to them that this culture is just as much a part of our life as theirs and a common link. It is this point of view in particular which makes me look forward to my tour of South America this season." H. W. L.

MUSICAL PYRAMID.

After their recent performance in Norwich, Conn., in the Community Concert Series, the Bary Ensemble gathered before the curtain with several members of the Community Committee. Left to right: (first row) Lorna Wren, flutist; (second row) Leland D. Wood, concert presentation chairman; Virginia Peterson, cellist; A. H. Abbott, president; (third row) Ruth Enders, Community Concerts representative; Elizabeth Collins, secretary; Mary Becker, violinist; Mrs. Lester Greenman, membership chairman; (fourth row) Gertrude Bary, pianist. This was the final concert in the Community series this season. Other artists who have appeared are Mia Slavenska, Morley and Gearhart, and Charles Kullman. (Photo by Herb Corey.)

ROCHESTER

ROCHESTER, N. Y.—The official end of the Rochester Philharmonic Orchestra season included three impressive concerts, one under Igor Stravinsky's leadership, the other two under Sir Thomas Beecham.

Stravinsky presented an all-Russian program opening with Glinka's overture to Russlan and Ludmilla, and the seldom played Second Symphony ("Little Russian") by Tchaikovsky, performed in orthodox and impersonal style. The second half was dedicated to Stravinsky's own works. The first scene from Petrouchka, and the exciting and colorful Fire Bird Suite were, naturally, given an authoritative interpretation by the composer, as were two of his later works: Four Norwegian Moods, and Circus Polka.

Sir Thomas and Helen Traubel as guest soloist won a magnificent triumph in the second Philharmonic concert of the month. Beethoven's Die Ehre Gottes in der Natur, and two songs from his music for Goethe's Egmont were sung in the most majestic and beautiful style, yet the climax of Miss Traubel's singing came together with that of Sir Thomas's interpretation of the Prelude and Love Death from Wagner's Tristan and Isolde; Sir Thomas gave Mozart's Haffner Symphony with sparkle and charm, and the orchestra outdid itself in beautiful playing. A suite from the ballet The Great Elopement, based on Handel airs arranged by Sir Thomas, brought a wealth of melodies and of rhythmical vitality; a charming work, beautifully played. There was a tremendous ovation from a crowded house.

The last concert of the season brought Lady Beecham as soloist in Delius's C minor Piano Concerto, done delicately and gracefully. Haydn's B flat major symphony (No. 102) received a masterly interpretation by Sir Thomas. The final number was Sibelius's First Symphony, played with all the emotion and color required.

A musical feast of the highest order was offered by the great pianist Artur Rubinstein. He performed unforgettably Chopin's B minor sonata and other works, the stately Bach Chaconne in Busoni's masterly arrangement, and the impressionistic music of Debussy and Ravel interpreted with unequaled vitality. There was a great ovation, and many encores.

A remarkable young talent, David Smith, pianist, of Cincinnati, appeared as soloist with the Civic Orchestra under Guy Fraser Harrison's baton. He offered Rachmaninoff's Rhapsody on a Theme by Paganini in a style which not only proved his rank as a virtuoso but also his fine musicianship.

DR. HANS F. KUPPENHEIM.

Brooklyn Oratorio Society Led by Nies-Berger

The Brooklyn Oratorio Society gave its spring concert at the Academy of Music on April 3 under its new conductor, Edouard Nies-Berger. Fauré's Requiem and Miriam's Song of Triumph by Schubert were the choral offerings, and there were three sonatas for organ and strings by Mozart. Vocal soloists were Rose Dirman, soprano; Frank Pursell, baritone. Robert Leech Bedell, organist, was assisted by members of the New York Philharmonic-Symphony Society. The evening was one of tonal beauty, with these infrequently heard but lovely scores set forth with skill and discernment. H. C.

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Nibya Mariño
Sandor, Gyorgy
Serkin
Smeterlin
Uninsky

COMPOSERS

De Falla
Halffter
Ponce
Prokofieff
Turina

SOPRANOS

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Janice Mitchell
Lina Mora
Ofelia Quiros
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Stella Roman

MEZZO-SOPRANOS

Marian Anderson
Jennie Tourel

CONDUCTORS

Busch
Cooper
Espinosa
Fittelberg
Horenstein
Iturbi
Kleiber
Klemperer
Morel
Picco
Sebastian
Steinberg

TENORS

Berini
Conley
De Paolis
Jagel
Lagares
Landi
Vinay
Melchior
Thomas Tibbett

BASSOS

Baccaloni
Roberto Silva

GUITARIST

Segovia

HARPSICHORDIST

Landowska

SOUTH AMERICAN TOUR MAY-AUG. 1946

Brailowsky

BARITONES

Daniel Duno
Ivan Petroff
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Lener
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Carmen Amaya and Her Company

LATIN-AMERICAN TOURS 1945

Argentinita-Pilar Lopez Ballet
Ericourt
Firkusny
Nibya Mariño
Odnoposoff
Segovia
Sandor

MEXICO-CUBA TOUR

Heifetz

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Borovsky
Malcuzynski
Rubinstein
Szeryng
Uninsky
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Ramon Vinay

GUITARIST

*Andres Segovia

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